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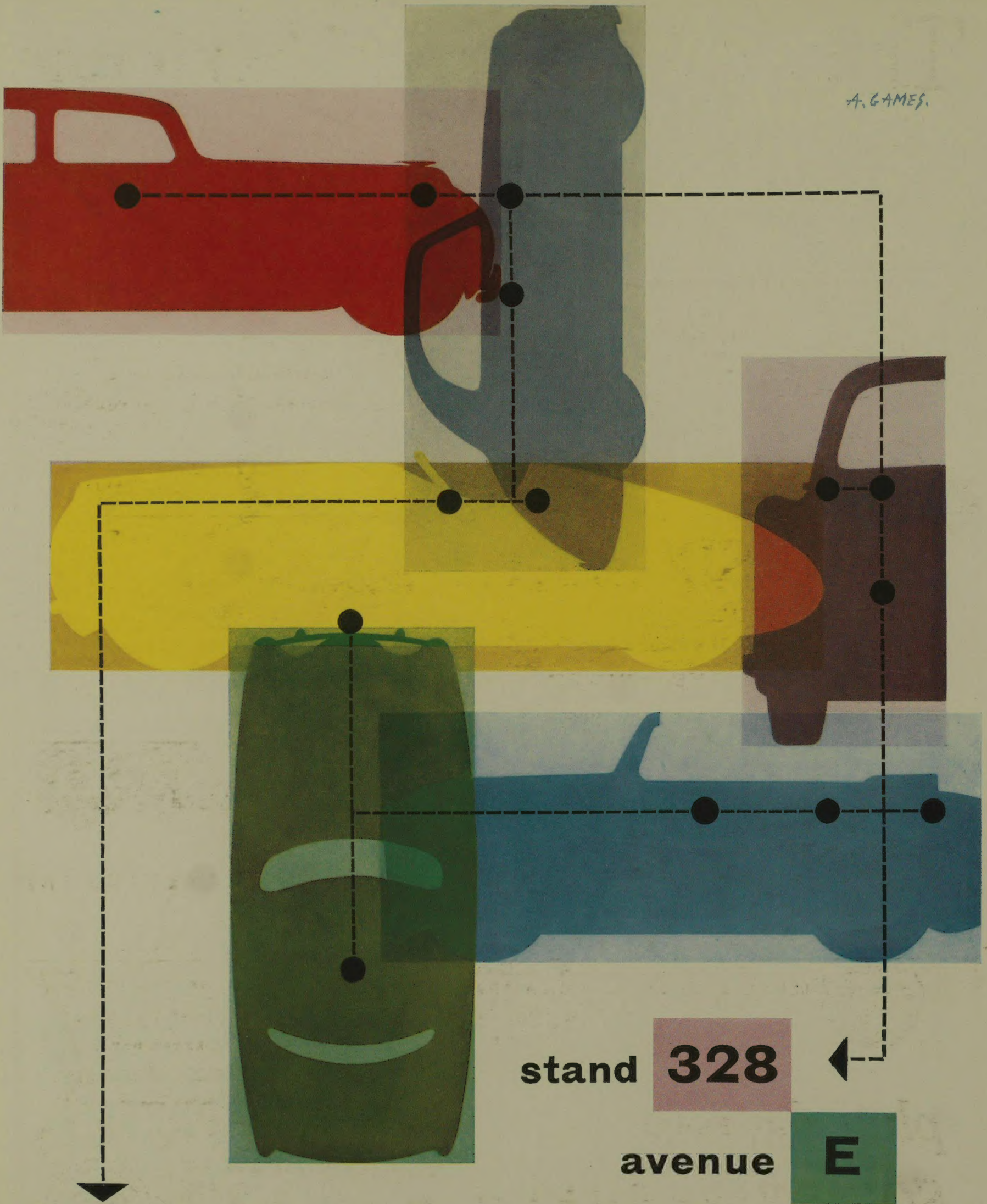


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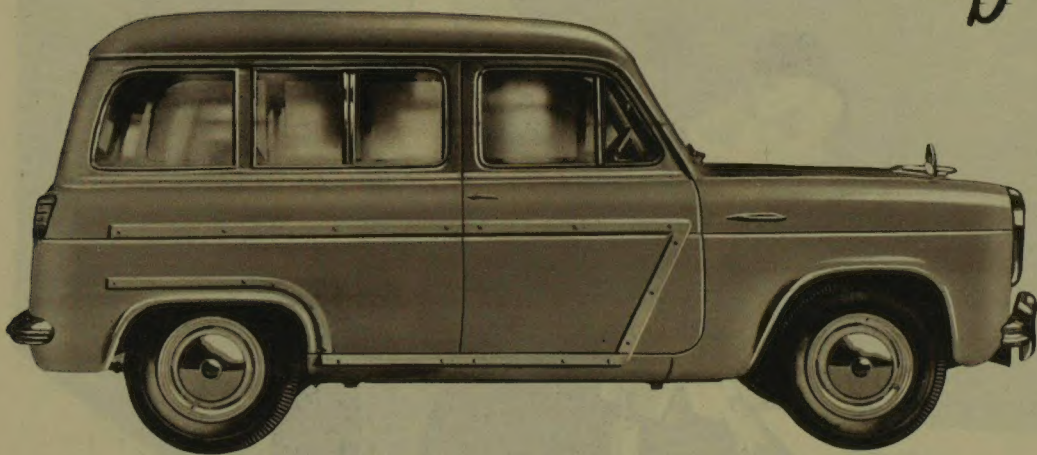
Wilmot Breeden *at the Motor Show Earls Court*

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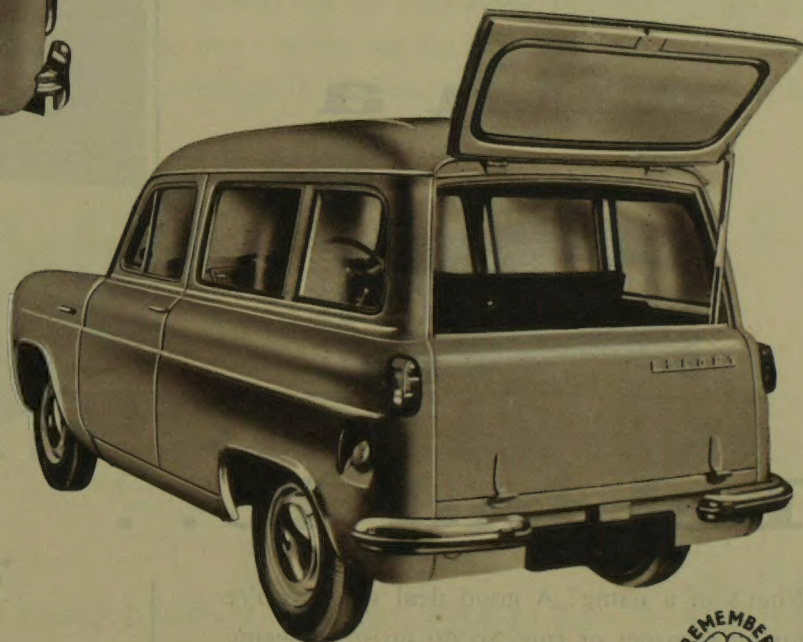


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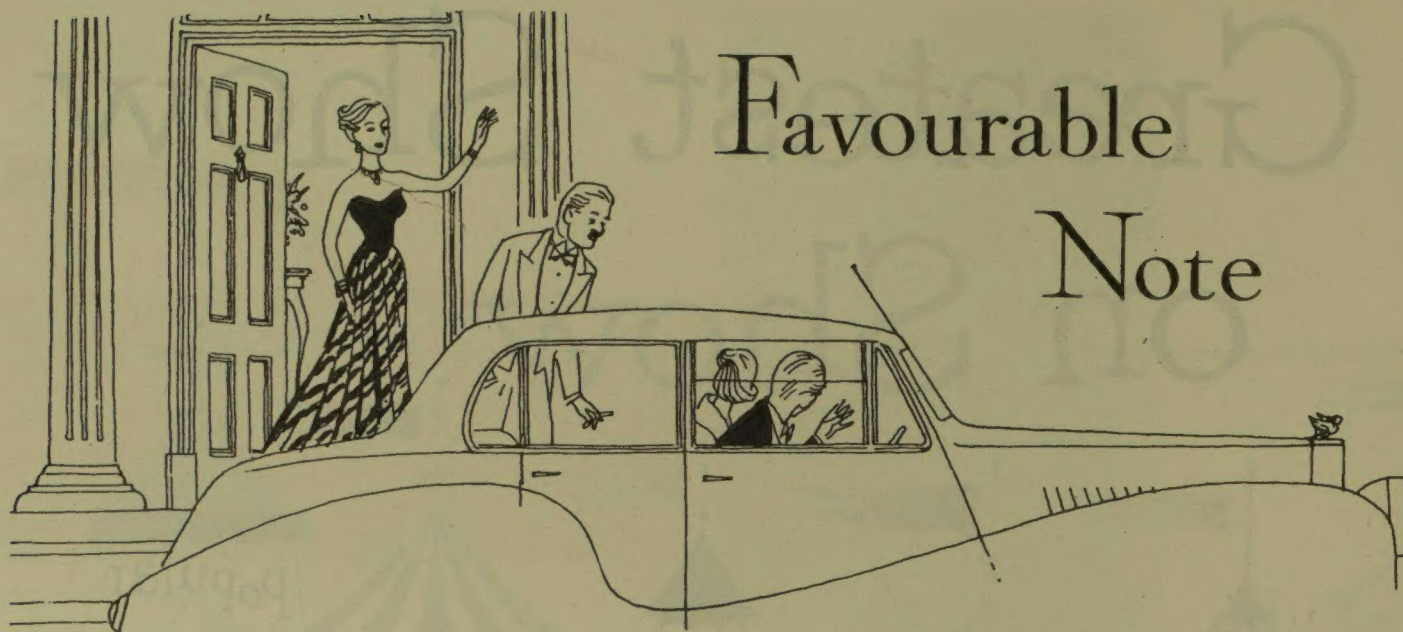
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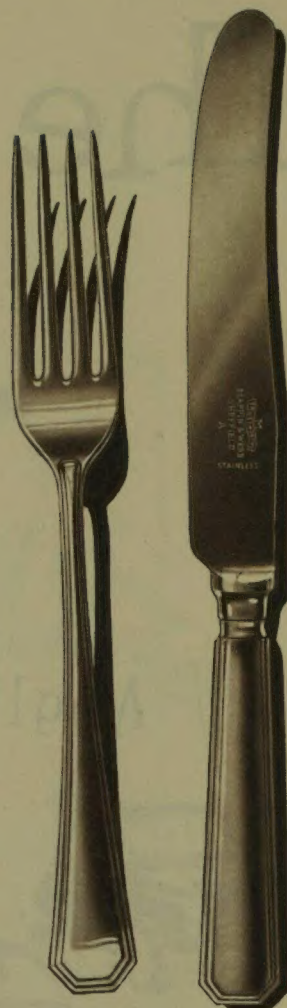




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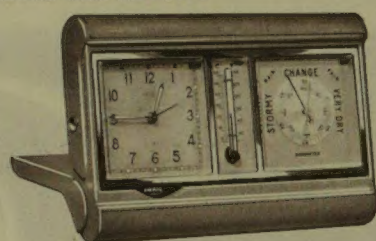
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with gilt fittings and
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Saxton's Map of Scotland, 1583

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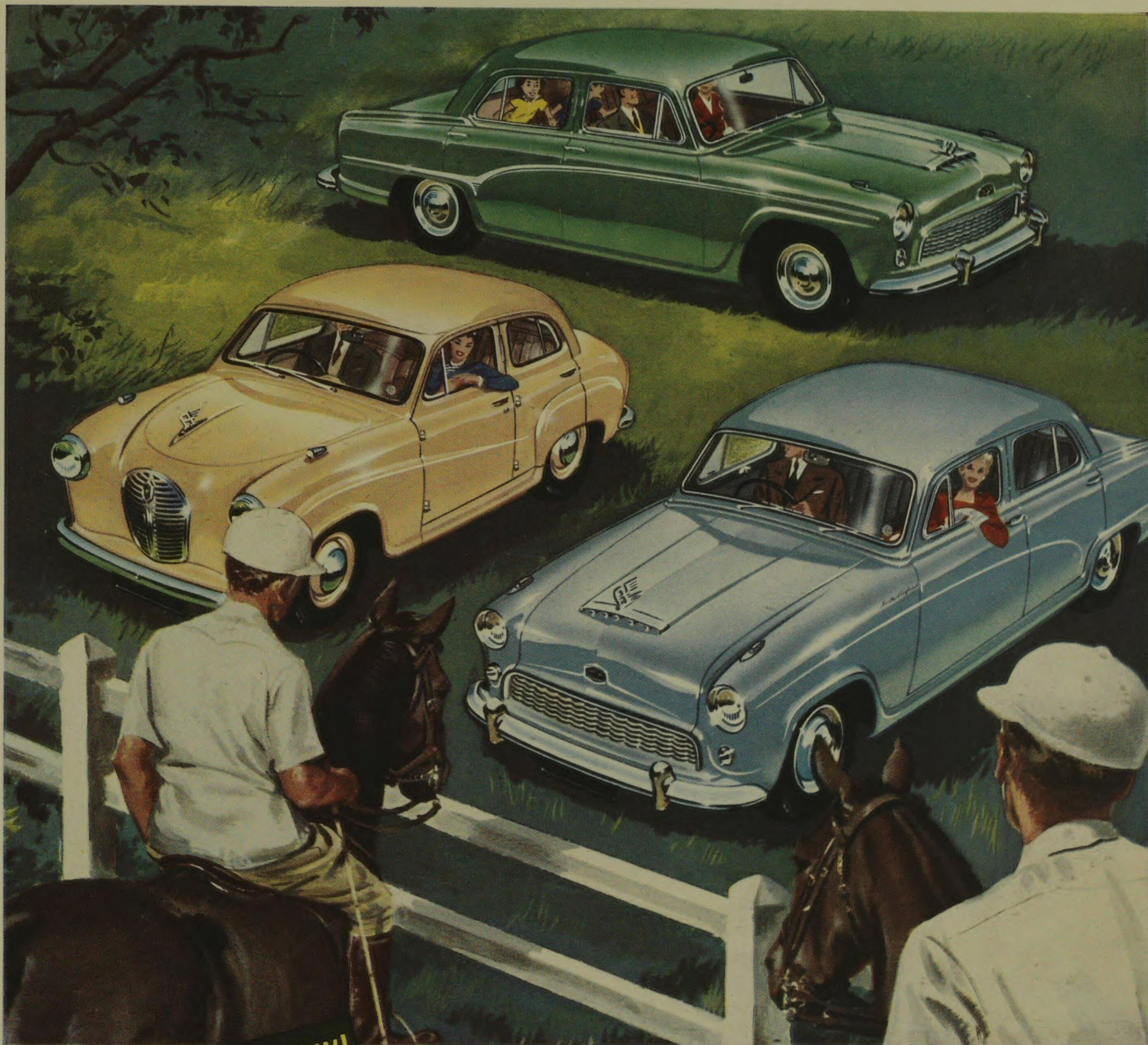
Those experts of another age chose forty-two whiskies distilled in different areas of Scotland. To-day, these very same whiskies meet in the vats at Dumbarton, each one lending its unique character to the balanced blend that is Ballantine's.

The care taken over the past century is amply repaid to-day. All over the world men recognize the personality of their favourite Scotch — Ballantine's — the superb Scotch.



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The Austins so many people are so very proud to own!

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AUSTIN —you can depend on it!



Stand 162

Austin-Healey
on Stand 149

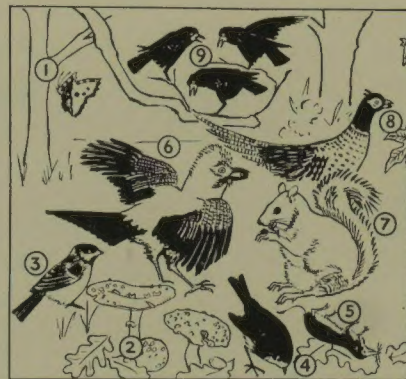
Austin 135 Princess
saloons and limousines
on Vanden Plas Stand 102

*Shell Nature Studies*EDITED BY
JAMES FISHERNO.
10*The OCTOBER Acorn*

Painted by Maurice Wilson in collaboration with Rowland Hilder.

AT THE OAKWOOD'S EDGE a small tortoiseshell butterfly (1) flutters in a spider's web ; by the fly agaric toadstools (2) a great tit (3) and a robin (4) turn the autumn leaves for insects and worms. One year only is normally the life of the common shrew (5) ; many lie dead in October. Acorns bring business to the red, brown, gold-green forest. The jay (6) carries its acorns one by one to safe hiding-places, and may bury them a quarter of a mile away. From these, forgotten, new forests grow. The grey squirrel (7) nibbles some, hides others in a winter store. Other customers of the forest fruit-crop are cock pheasant (8) and rooks ; the rooks (9), impatient of the acorns' fall, flutter and swing in the branches as they tear them off.

Shell's monthly guide to wild flowers, which gave so many people pleasure last year, is being published in book form at 6/6, by Phoenix House Ltd., 38, William IV Street, W.C.2.



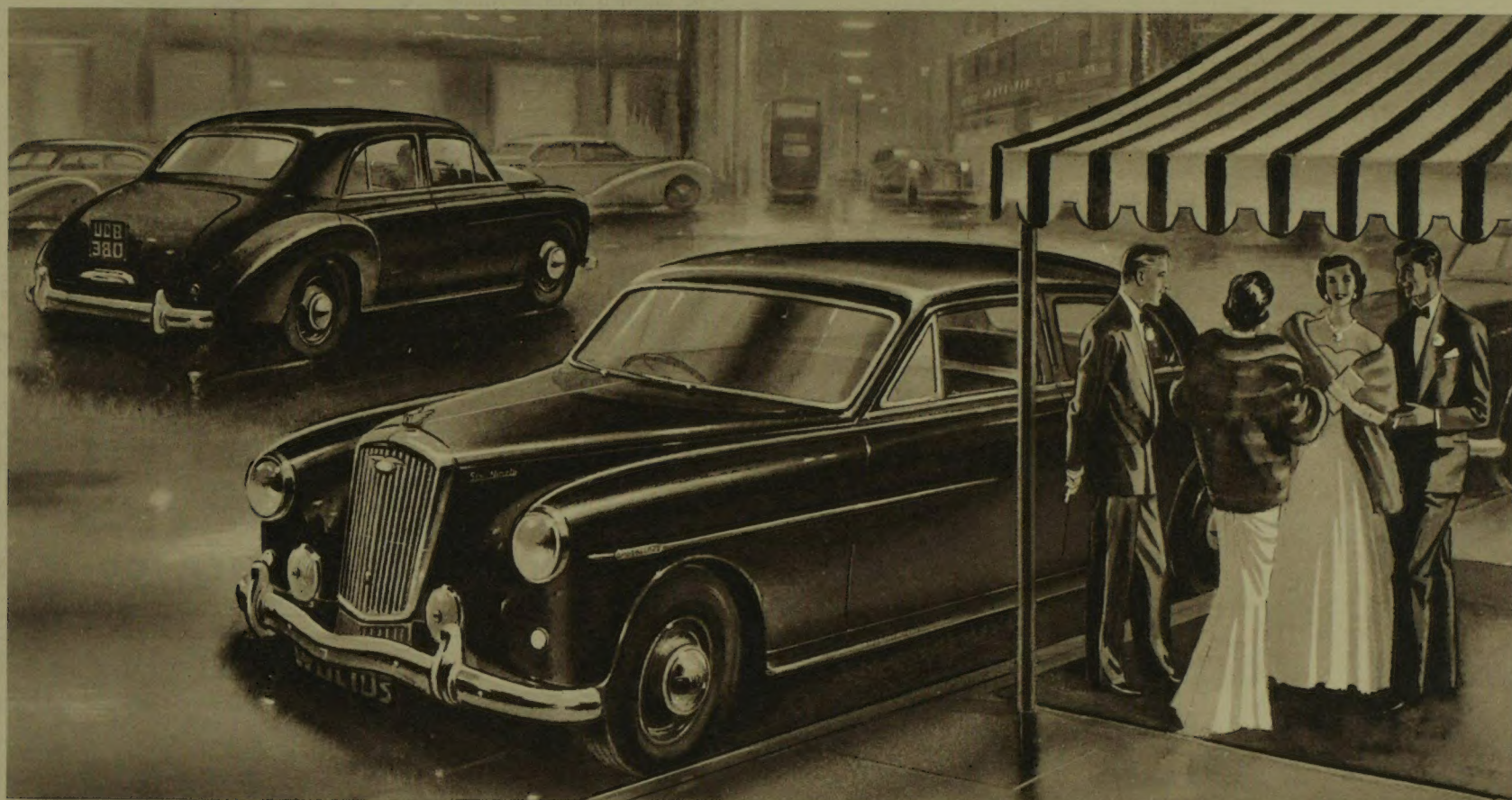
YOU CAN BE SURE OF



The key to the Countryside



Gentlemen's Agreement



Giles and Charles have taken to being very civil about each other's Wolseley. "I must say," says Giles, "that your Four-Fortyfour has a wonderful performance for a 1½ litre and is much more roomy and comfortable than one would suspect from its graceful lines." "And I'll admit," says Charles, "that I often hanker after the extra power and acceleration of your Six-Ninety. Let's agree anyhow that both cars have something which has always been characteristic of Wolseleys—a kind of quiet distinction—which is difficult to explain but which conveys a lot to one's friends."

WOLSELEY



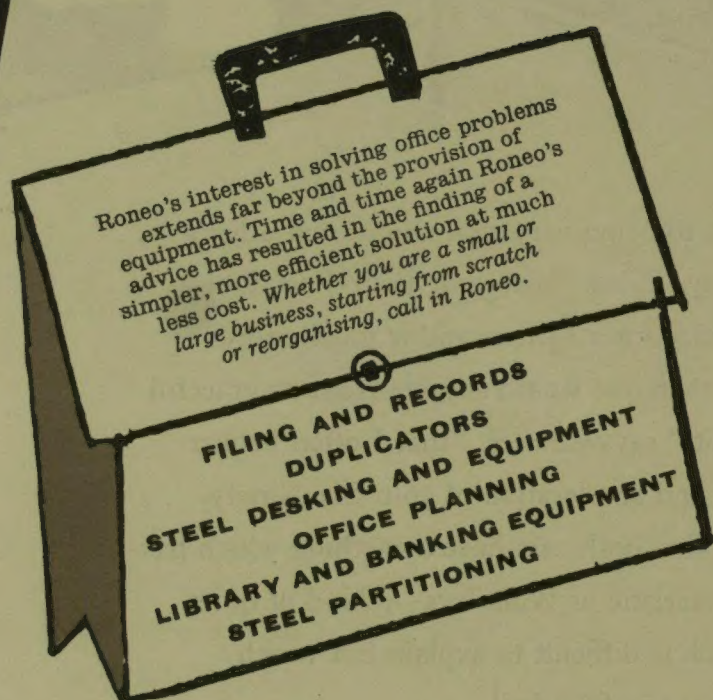
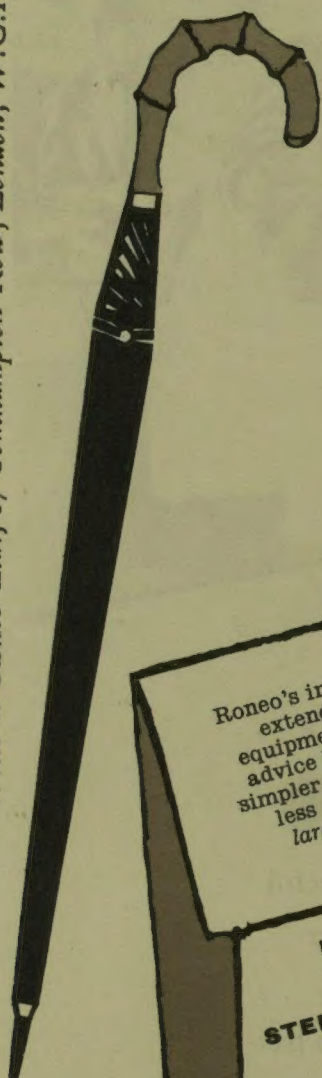
Buy wisely—buy Wolseley

The Wolseley Six-Ninety. 2½ litre. 6 cylinders. Seats six, giving each 18 ins. sitting width. Heater and screen washer. Foam rubber seats leather upholstered. Large unencumbered luggage boot. Superb performance and road-holding. A no less distinguished Wolseley is the much sought after 1½ litre Four-Fortyfour.



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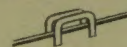
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Look at this briefcase, that briefcase, the other briefcase—and you'll see that they're all very nice too. Now look at a Unicorn—feel the exquisite softness of its natural leather, examine the beautiful stitching and luxurious hand-finished look that results from the careful work of a band of skilled craftsmen at Bury. Try packing a Unicorn with papers and note the quantities it can take without disturbing its handsome slim lines. Then you will realise why you could never be satisfied with anything else but a Unicorn. The immaculate model illustrated is a "Combination" case in two senses: (a) retractable handles permit under-arm use as a folio case, or, when the contents are more bulky, carrying as a briefcase—(b) the unique lock is a precision-made brass combination lock of miniature proportions designed for exclusive use on Unicorn products. Seven roomy compartments for files and loose papers, and two small ones for business cards, etc.



Retractable handles for under-arm use



Miniature Combination lock—exclusive to Unicorn



Model C.F. Natural coach hide, 18" x 12", £8.8.0. (15½" x 10½", £7.18.0.) Golden tan or Autumn tan pigskin, 18" x 12", £9.13.0. (15½" x 10½", £9.3.0.) Hand grained black morocco, 15½" x 10½", £10.10.0. All are available without lock—less 10/6. Post free and tax free in U.K.

Obtainable at the Unicorn Showroom, 39, Burlington Arcade, Piccadilly, W.1. (Phone: Hyde Park 8939) or by post direct from the work benches at Woodhill Works (Dept. L.N.6.), Bury, Lancs. Bury 2133. U.S.A. orders and enquiries: Sterling International, 225 Kearny St., San Francisco 8, California.



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Here is warmth without weight. Lightweight Overcoats of all wool West of England Covert weather-proofed coating. Made in the new single-breasted Raglan or Chesterfield styles, fully lined £15; others from £13.15.0



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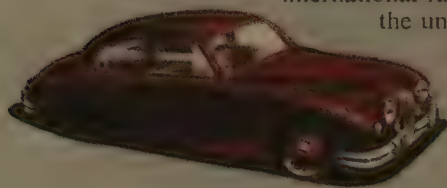
JAGUAR PRESENTS THE NEW

Two-point-four

LITRE



TO THE already famous range of Jaguars exemplified by the Mark VII and XK140 models, comes the 2.4 litre Jaguar saloon, a brilliant newcomer in which will be found the embodiment of all the highly specialised technical knowledge and engineering achievement that have gained for the name of Jaguar the highest international repute. For over four years Jaguar engineers and technicians have worked to produce, not simply a new model, but an entirely new car of such outstanding merit as to be worthy of presentation to a world which has for long been accustomed to expect great things from Jaguar. How well they have succeeded is made manifest by the specification and performance of the 2.4 litre, a car which derives its character and breeding from every reward of Jaguar endeavour, every phase of Jaguar achievement and every lesson learned in the hard school of international racing. In its outward appearance,



the unmistakable Jaguar line of grace is seen with lesser, more compact overall dimensions than those of the Mark VII, yet the interior has been so skilfully planned that full accommodation for five persons is provided

and further provision made for generous luggage accommodation. As its name implies, the "Two-point-Four" is powered by an engine of 2.4 litres capacity and is the latest development of the famous six-cylinder, double overhead camshaft, twin carburettor XK engine which, in engineering circles throughout the world, is acclaimed as the most advanced high efficiency production engine in existence. With a power output of 112 brake horsepower and a power/weight ratio of 90 brake horsepower per ton, phenomenal acceleration is placed at the driver's command and, if desired, a maximum speed of over 100 m.p.h. reached with the ease, silence and refinement which are amongst the inimitable characteristics of every Jaguar. Allied to these characteristics are superb roadholding and braking qualities inseparable from all Jaguar cars. To those motorists whose desire for a car of compact dimensions is a matter of personal preference the opportunity is at last presented, not only for satisfying that desire, but for gratifying a natural wish to own a car, the mere possession of which indicates insistence on owning nothing but the best... a Jaguar.



A new JAGUAR masterpiece

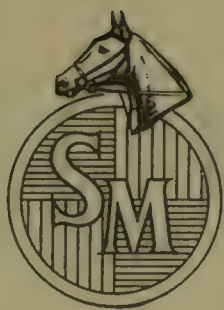
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THERE IS NO CAR MADE BETTER

OUTSTANDING PERFORMANCE FIGURES

of the car built on a chassis with 4 cylinder,
1½ litre, twin-overhead camshaft engine

Acceleration in top gear		From Rest	
m.p.h.	seconds	m.p.h.	seconds
10-30	9.9	0-30	5.1
20-40	10.2	0-40	8.8
30-50	10.0	0-50	13.2
40-60	11.0	0-60	18.1
50-70	14.3		
Miles per Gallon		Compression Ratio 8 to 1	
m.p.h.	m.p.g.	B.H.P. 75 at 5,250 r.p.m.	
20	46.1	Top speed	
30	45.7	over 90 m.p.h., 145 k.p.h.	
40	41	Cruising speed 70 m.p.h.	
50	37.8	Time taken to cover ¼	
60	33.3	mile from rest 21.8 secs.	
70	28.5		
80	23.7		

*Embodies the experience
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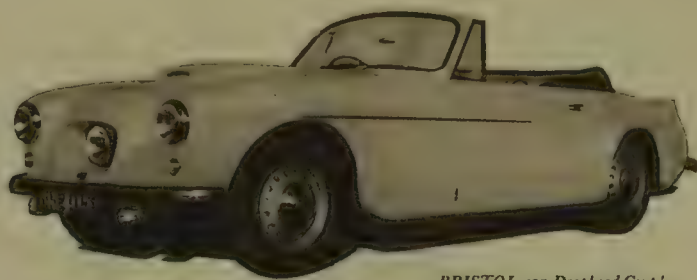


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405

IS THE CAR

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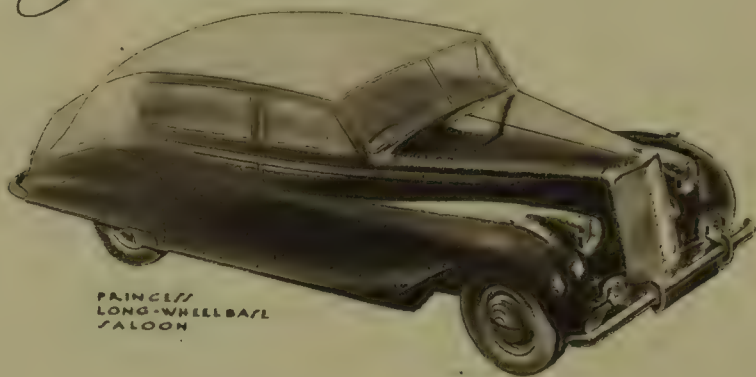
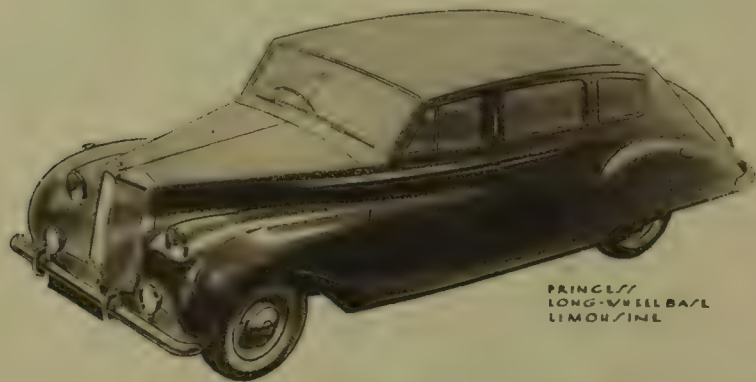
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Each designed and fashioned in every detail to gratify individual requirements, each built to the age-old standards of the English coachbuilder and yet employing today's materials and techniques, the four Vanden Plas "Princess" models present the quintessence of motoring comfort in this generation.

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PRINCESS

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Prices from £2,359.17.6 to £2,834.9.2, inc. P.T.

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She's a beauty!...



The magnificent new "Empress of Britain" sails up the St. Lawrence next Spring

Next Spring—as if the great St. Lawrence river had no purpose but to smooth her regal progress—the beautiful new "Empress of Britain", flagship and pride of the Canadian Pacific, will glide right into the heart of Canada—to Quebec and Montreal.

The new liner, third of the name, is the latest addition to the White Empress fleet, which offers swift and regular sailings on the Britain-Canada service. Her passengers will find every detail to be in keeping with her streamlined cut. Witness the echeloned decks, with their uncluttered invitation to the sun; witness the stabilizers for steadiness in all weathers; everything, indeed, from the great ballroom to the individual staterooms, all of which are separately air-conditioned. All that conduces to modern comfort, both for First Class and Tourist, has been included. Each traveller will know, too, that he or she can, if need be, continue the journey by rail in the lavish lap of Canadian Pacific service.

The Empress of Britain sails from Liverpool on 20th April on her maiden voyage. Cabot himself would have wished to be aboard.

Canadian Pacific

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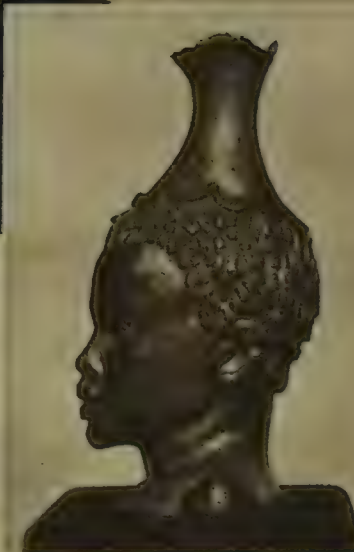
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SATURDAY, OCTOBER 22, 1955.



2250 YEARS OLD, AND THE MOST TOUCHING AND DELIGHTFUL GREEK PORTRAYAL OF A NEGRO CHILD: A MINIATURE BRONZE NEWLY ACQUIRED BY THE BRITISH MUSEUM.
(INSET) A PROFILE VIEW.



THE National Art-Collections Fund has presented to the British Museum a miniature bronze perfume-jug in the form of the head of a Negro boy or girl (actual height, 4 ins.), now on view in the King Edward VII. Gallery. The "Ethiopian" was a favourite subject for Greek artists, and a long series of small objects—beads, vases, statuettes—in glass, gold, bronze, terracotta and other materials, has survived from the sixth century B.C. onwards; but this is the most sensitive and sympathetic rendering of the subject known from antiquity. The style is Greek of about 300 B.C., but the existence of the shoulders and the set of the head upon them implies that the original work of art was a full-length figure: this head may therefore be a copy of part of it made at some time later in antiquity. If so, its fine and consistent style show it to be a faithful reproduction, probably made by moulding and casting from the original.



By ARTHUR BRYANT.

EVERY boy and every girl, wrote W. S. Gilbert, that's born into this world alive is either a little Liberal or else a little Conservative! The labels change but this convenient peculiarity of English political life continues. We are a two-Party people, and our parliamentary machinery having evolved that way, our system, if it is to work, necessitates two parties, either of which, if it obtains an electoral majority over the other, can provide a Government capable of ruling the country with the goodwill or, at any rate, acquiescence of the people as a whole. Splinter parties make no appeal to the British who, if impractical in some ways, are eminently practical in political matters—the one sphere, apart from fighting, where their ancient genius remains unimpaired by the great and revolutionary changes of our age.

The British Party system works best when both Parties have a clear and easily recognisable policy, not too alike one another and yet not too unlike. For if their rival policies are too strongly opposed, the stresses and strains in the system can become dangerous here as elsewhere, as happened in the seventeenth century, and as threatened to happen after the First World War and again after the Second. For when one-half of the nation subscribes

to a policy which means ruin or humiliation for the other half, the give-and-take and half-humorous tolerance which is the British electoral norm turns, as in other lands, to something more bitter and less comfortable. To bring the two Parties into line at such a time becomes a service of immense importance, even though those who perform it receive in the end little gratitude; for after it has been performed, their service tends to be quickly forgotten and almost invariably misunderstood. Such was the service of Walpole and, in our own day, of Stanley Baldwin, a man who in his time—the first age of British militant socialism—performed an astonishing feat in taking the bitterness out of British parliamentary and political life, but who to-day is abused by the adherents of both the Parties whose past irreconcilabilities he did so much to reconcile. This kind of service was once perfectly defined by Lord Clarendon—another statesman who, having performed his healing function, vanished from political life amid the execration and ridicule of both sides. "The King," he said in his great reconciliation speech after the Restoration and the long years of interregnum and civil war, "is a suitor to you . . . that you will join with him in restoring the whole nation to its primitive temper and integrity, its old good manners, its old good humour, and its old good nature; good nature, a virtue so peculiar to you . . . that it can be translated into no other language, hardly practised by any other people, and that you will, by your example, by your precepts and by your practice . . . teach your neighbours how to pay a full obedience to this clause of the statute: how to learn this excellent art of forgetfulness. Whilst we conspire together to execute faithfully this part of the Bill, to put all old names and terms of distinction into utter oblivion, let us not find new names and terms to keep up the same. . . . If the old reproaches of Cavalier and Roundhead and Malignant be committed to the grave, let us not find more significant and better words to signify worse things. Let not piety and godliness grow into terms of reproach and distinguish between the Court and the City and the Country, and let not piety and godliness be measured by a morosity in manners, an affectation of gesture, a new mode of speaking. . . . Very merry men have been very godly men, and, if a good conscience be a continual feast, there is no reason but men may be very merry at it." The historian loves Clarendon for that speech; his contemporaries within a decade of its making thought no more of it than a new generation thinks to-day of Baldwin's "Peace in our Time" speech.

On the other hand, the two-Party system tends to become too sluggish to serve the national ends if the programmes and working philosophy of both Parties are too similar. With Churchill dominating one political Party and Aneurin Bevan the other, this contingency could scarcely be said to have arisen in the years immediately after the late war, but at the moment,

with Churchill in retirement and Bevan in, at any rate, partial and temporary eclipse, the rival Party colours have become somewhat blurred. The British Labour Party to-day is not red but a very mild pink; the Conservative Party not blue but a decidedly pinkish mauve. Indeed, a stranger might be pardoned for finding it difficult to distinguish between the fiscal belief and practice of Mr. Butler and Mr. Gaitskell, or even for asking where the difference lay between the good sense and fundamental decency and reasonableness of Sir Anthony Eden and the good sense and fundamental decency and reasonableness of Mr. Attlee. All these four opposed leaders are just the kind of men whom Britons instinctively like and trust; the only trouble is that the policies they advocate are so very much the same. Sir Anthony Eden and Mr. Butler describe, and with great sincerity and eloquence, these policies as Conservative, and Mr. Attlee and Mr. Gaitskell describe them, with equal sincerity and eloquence, as Socialist. Yet, in practice, they really amount to something almost identical: the mid-twentieth-century Social Welfare State to which we have all grown accustomed—so accustomed, in fact, that we can scarcely at present visualise

any other. None the less, there are considerable sections of the nation, including, I suspect, the most vigorous and imaginative, to whom the easy-going, materialistic, rather humdrum, bureaucratic and essentially petty bourgeois political set-up is curiously unsatisfying. They want something more idealistic, more colourful and more inspiring. Those on the Left want something approximating to the drive and purposefulness of the Eastern Communist Republics; those on the Right something approximating to the dignity, corporate strength, moral conviction and individual freedom and energy of the great Victorian Empire into which they or their fathers were born. Yet, while the formulas of Marxist Communism are easy to state, those of a dynamic Conservatism are far harder to define. The activists of the Right in modern Britain know they want something very much, yet scarcely know what it is; their opponents, though unjustly, merely label that undefined yearning as reaction. Yet it corresponds to something deep and even fundamental in the British soul, certainly in

the English soul. It is for a renewal of the deliberate continuity of the creative policy that made us, and cumulatively, a great nation. That policy was the consistent attempt, reflected alike in new legislation and in slowly-evolving institutions, to create the formation of character: of personal character, that is, that should make the nation strong, noble and morally sound. If that policy were once more to become the mainspring of British Conservatism, the whole character of the Party and of its legislation would imperceptibly, but swiftly, be transformed and, in the process, it would become clearly distinguishable both from the passive Welfare-State policy of the Labour Centre and the near-Communist ideology of the Socialist Left. For to every legislative measure it would bring a simple and determining test: is this particular measure calculated to create the conditions in which children will grow up and men and women will live with the feeling of being proud and loyal members of a national and moral community whose bounds embrace the whole nation; who fear God, love the brotherhood, honour the King. Apply that test to almost any legislative measure, great or small, and watch what follows: to fiscal taxation and the laws of inheritance, to the uprooting of a local community by Act of Parliament or delegated statutory power; to migration, or the use of the Most Favoured Nation Clause; to even the proposal to make, say, a traffic boulevard in Hyde Park or a motor-road across Christ Church Meadow.

The Land we from our fathers had in trust,
And to our children will transmit or die;
This is our maxim, this our piety.

And by "Land" Wordsworth meant all those moral and continuing virtues and loyalties that make men and nations great.

ONE HUNDRED YEARS AGO: AN ILLUSTRATION AND QUOTATION
FROM "THE ILLUSTRATED LONDON NEWS" OF OCT. 20, 1855.



SKETCHED BY J. W. CARMICHAEL DURING A VISIT TO THE BALTIC A HUNDRED YEARS AGO: MIDSHIPMEN GOING ON BOARD THE BRITISH BATTLESHIP H.M.S. DUKE OF WELLINGTON, OFF KRONSTADT.

This engraving from *The Illustrated London News* of October 20, 1855, provides an interesting comparison with the recent visit of a Royal Navy squadron to Leningrad. It shows units of the Royal Navy Baltic Fleet anchored off Kronstadt, the naval port on Kotlin Island at the approaches to Leningrad, in Kronstadt Bay. Mr. J. W. Carmichael's scene was described as portraying: "the magnificent flag-ship, the *Duke of Wellington*, with the lively incident of Midshipmen going on board the vessel to copy the orders of Admiral Dundas."



LOOKING OUT AT THE BRITISH WARSHIPS MOORED IN THE NEVA AT LENINGRAD: PART OF THE CROWD WHICH GAVE A GREAT WELCOME TO THE VISITORS.



(ABOVE.) THE FIRST OF THE SQUADRON OF SIX SHIPS TO ARRIVE IN THE CENTRE OF LENINGRAD: BRITAIN'S LIGHT AIRCRAFT-CARRIER *TRIUMPH*, WHICH ATTRACTED LARGE CROWDS OF SIGHTSEERS.

AT dusk on October 12 the aircraft-carrier *Triumph*, wearing the flag of Admiral Sir Michael Denny, C.-in-C. Home Fleet, steamed up the River Neva and moored to buoys below the Schmidt Bridge at Leningrad. *Triumph* was the first of a British squadron of six ships to arrive in the city's centre at the start of a six-day goodwill visit to the Soviet Union. The five ships which followed were the minelayer *Apollo*, the "Daring" class *Decoy* and *Diana*; and the destroyers *Chevron* and *Chieftain*. Some 50,000 Russians watched the squadron's arrival, and

[Continued opposite.]



(RIGHT.) BEING GREETED BY GENERAL ZAHAROV, HEAD OF THE LENINGRAD GARRISON: ADMIRAL SIR MICHAEL DENNY, COMMANDER-IN-CHIEF, HOME FLEET, WHO WAS COMMANDING THE SQUADRON.

Continued.] newspapers carried long accounts of it, with photographs of the ships. Apart from organised sightseeing tours, off-duty sailors were given liberty to wander freely round the city, and officers and ratings were constantly being asked to sign autographs. On the first day on which the Royal Navy vessels were "at home" to the people of Leningrad there were surprisingly few visitors, owing to rigid screening imposed by the Russian authorities, but on the following day many more civilians were allowed to board the squadron. Admiral Sir Michael Denny described the friendliness of the Russian welcome as being beyond anything in his experience. On October 15 the aircraft-carrier *Triumph* was swept dangerously near the quay in a gale but a Russian barge moored alongside saved her from crashing into the landing jetty. At the end of the visit the Soviet authorities asked the British warships to leave during darkness, but owing to continued bad weather this plan was cancelled and five of the ships left on the afternoon of October 17.

THE BRITISH WARSHIPS' GOODWILL VISIT TO RUSSIA: LENINGRAD'S GREAT AND FRIENDLY WELCOME.



NOW ABANDONED: WHAT WAS TO HAVE BEEN A FABULOUS MONUMENT TO THE LATE EVA PERON. A HUGE COLLECTION WAS MADE FOR FUNDS TO BUILD IT.



ONLY PART OF THE JEWELS OWNED BY THE LATE EVA PERON: DIAMONDS AND PRECIOUS STONES, WITH (BELOW) GOLD PLATE, CLOCKS AND WATCHES.



STATING THAT THE APPROXIMATE VALUE OF THE JEWELS AMOUNTS TO THE EQUIVALENT OF 60,000 WORKERS MONTHLY WAGES: A NOTICE IN THE EXHIBITION.

THE PERSONAL TREASURES OF GENERAL PERON AND THE LATE SEÑORA PERON: AN EXHIBITION STAGED BY THE ARGENTINE



BELONGING TO THE LATE EVA PERON: SOME OF HER MANY FINE FURS AND A DRESS (RIGHT) DESIGNED BY CHRISTIAN DIOR.



DISPLAYED IN ORDERLY ROWS: SOME OF THE DRESSES AND SHOES WHICH BELONGED TO EVA PERON AND COST ABOUT £75,000.

WITH the purpose, presumably, of demonstrating that the ex-dictator of Argentina and his late wife could not properly be regarded as single-minded "friends of the poor," the present Argentine Government, on October 13, exhibited to representatives of the Press a great quantity of jewels, clothing and other possessions of General Peron and the late Señora Eva Peron. The collection was displayed at the Presidential residence in Buenos Aires; and the jewels alone were stated to be worth some £1,250,000. Among other exhibits were 400 suits and dresses, 600 hats and many handbags and pairs of shoes. Some three years ago, soon after the death of Señora Peron, General Peron, it has been recalled, was apparently somewhat conscious of the wealth his wife had amassed, and said that her jewels were "gifts from the

PERON AND THE LATE SEÑORA PERON: GOVERNMENT, INCLUDING MANY JEWELS.



GUARDED BY A SOLDIER WITH A SUB-MACHINE-GUN: A DARK DRESS WHICH WAS SPECIALLY FLOWN FROM PARIS TO BUENOS AIRES FOR EVA PERON.



COSTING THE EQUIVALENT OF 3,500 WORKERS' MONTHLY WAGES: SOME OF EVA PERON'S NUMEROUS FUR COATS MADE BY THE WORLD'S LEADING FURRIERS.

people and would be returned to the people." Recently the heirs of an Argentine shipping magnate have claimed that the Perons despoiled them of property to the total value of about £260,000; and they have submitted to the present Government documents which, it is stated, prove this allegation. The exhibition, which was later to be opened to the public, also displayed a quotation from a speech made in July 1954 by General Peron, which may be translated as follows: "There are in every human organisation men who work for others and men who work only for themselves. As a rule, things always work out well in an honest man's hands, even if he is not very capable. But God help us if things fall into the hands of a very capable man who, however, has not got much honesty."



SCENE OF THE EXHIBITION OF THE PERON POSSESSIONS: THE PRESIDENTIAL RESIDENCE IN BUENOS AIRES, WHERE GENERAL PERON LIVED.



PART OF ONE WOMAN'S PERSONAL JEWELLERY: NECKLACES, BROOCHES AND EAR-RINGS OF PRECIOUS STONES BELONGING TO GENERAL PERON'S LATE WIFE.



PRESENTED TO THE LATE EVA PERON: THE "COLLAR OF THE ORDER OF SAN MARTIN," COMPOSED OF GOLD, DIAMONDS AND OTHER JEWELS.

THE DUKE OF EDINBURGH IN DENMARK, AND OTHER CEREMONIES, LAMBETH PALACE CHAPEL RESTORED.



THE GUEST OF KING FREDERIK (RIGHT) AND QUEEN INGRID DURING HIS DANISH VISIT: THE DUKE OF EDINBURGH, PHOTOGRAPHED WITH HIS ROYAL HOSTS DURING A DINNER ENGAGEMENT AT FREDENSBORG CASTLE.



SPEAKING AT A DINNER GIVEN IN COPENHAGEN BY THE FEDERATION OF BRITISH INDUSTRIES: THE DUKE OF EDINBURGH, WHO WAS GUEST OF HONOUR. HIS STAY IN DENMARK TOOK PLACE DURING THE BRITISH EXHIBITION. On October 12 the Duke of Edinburgh arrived in Copenhagen on a three-day visit. His many engagements included a visit to the British Trade Fair, after which he dined with King Frederik and Queen Ingrid at Fredensborg Castle. On October 14 he was the guest of honour at a dinner given by the Federation of British Industries, at which 300 were present, including Prince Knud, Princess Caroline Mathilde, Prince Axel, Princess Margarethe and Mr. H. C. Hansen, the Danish Prime Minister. In his speech, the Duke laid stress on Anglo-Danish trade relations.



VISITING UPPER-CANADA COLLEGE, TORONTO, TO GIVE A PRIZE DAY ADDRESS: THE RT. HON. VINCENT MASSEY (FOURTH FROM RIGHT) WITH THE PRINCIPAL. The Governor-General of Canada, the Rt. Hon. Vincent Massey, went to Upper Canada College, Toronto, to deliver the Speech Day address on October 7, during which he announced that the Duke of Edinburgh had consented to become a "Visitor"—that is, a patron—of the College.



TOURING THE ARMY ART EXHIBITION AFTER THE OPENING CEREMONY: THE DUCHESS OF GLOUCESTER WITH FIELD MARSHAL SIR CLAUDE AUCHINLECK.

On October 11 H.R.H. the Duchess of Gloucester opened the Army Art Society's 24th Exhibition at the Imperial Institute, South Kensington. After the opening ceremony, the Duchess toured the Exhibition, accompanied by Field Marshal Sir Claude Auchinleck, chairman of the Society.



GUTTED BY ENEMY ACTION IN 1941 AND NOW RESTORED: THE LAMBETH PALACE CHAPEL, FOR CENTURIES THE PRIVATE CHAPEL OF THE ARCHBISHOP OF CANTERBURY. Described as the heart of Lambeth Palace, the Chapel, bombed and gutted by fire on May 10, 1941, has now been restored. Although there was little more than a shell remaining after the bombing, some of the stalls and other fittings installed by Archbishop Laud in the seventeenth century survived, and these have been incorporated in the reconstructed Chapel by the architects, Lord Mottistone and Mr. Paul Paget. Every province of the Anglican Church—save China, now cut off—has sent some gift to embellish the lovely new Chapel.



SEEN FROM THE LITTLE BALCONY: THE RESTORED CHAPEL, DUE TO BE REDEDICATED BY THE ARCHBISHOP OF CANTERBURY ON OCTOBER 19.

The restored Chapel, seen above, is due to be rededicated by the Archbishop of Canterbury, Dr. Fisher, on October 19, and the Queen, the Duke of Edinburgh, Queen Elizabeth the Queen Mother, and Princess Margaret have consented to attend. The beautiful new windows depict scenes from the Old and New Testaments, and the Gothic vaulting and woodwork echo the style of the Chapel before Laud replaced the vaulted ceiling with one of painted wood. The great west window, blocked since the fifteenth century, has been restored as a small music gallery.

THE SULTAN OF JOHORE'S DIAMOND JUBILEE: SPECIAL CELEBRATIONS AT JOHORE BAHRU.



SIR DONALD MACGILLIVRAY, HIGH COMMISSIONER FOR THE FEDERATION OF MALAYA, TOASTS THE SULTAN AT A STATE BANQUET GIVEN IN THE ROYAL PALACE. THE CELEBRATIONS BEGAN ON SEPTEMBER 17, THE SULTAN'S EIGHTY-SECOND BIRTHDAY.



A MAKAN BESAR (BIG FEAST) WAS HELD AT THE SULTAN ABU BAKAR MOSQUE. OUR PHOTOGRAPH SHOWS THE WOMEN EATING SEPARATELY FROM THE MEN, AS IS THE MALAYAN CUSTOM.



BEFORE THE STATE BANQUET THE SULTAN POSES FOR THE CAMERAS. WITH HIM ARE THE SULTANAH, LADY MARCELLA IBRAHIM, AND THEIR FIVE-YEAR-OLD DAUGHTER, THE PRINCESS MERIAM. LADY MARCELLA IS THE SULTAN'S THIRD WIFE.



IN THE THRONE ROOM OF THE ROYAL PALACE THE SULTAN RECEIVES ADDRESSES FROM LOYAL SUBJECTS. IT WAS ON THIS OCCASION THAT THE SULTAN MADE A SPEECH WHICH CAUSED MUCH POLITICAL CONTROVERSY.



THE MALAY DANCING TROUPE, WHICH TOOK PART IN AN ALL-RACES PROCESSION, HELD IN THE STREETS OF JOHORE BAHRU ON THE EVENING OF THE SECOND DAY OF THE JUBILEE CELEBRATIONS.



ALSO TAKING PART IN THE ALL-RACES PROCESSION: THE CHINESE DRAGON, ENVELOPED IN A CLOUD OF SMOKE, AND SURROUNDED BY DANCERS.



THE SULTANAH, LADY MARCELLA, IS CROWNED BY THE GRAND MUFTI OF JOHORE. SHE WAS MARRIED TO THE SULTAN IN 1940 AND IS BY BIRTH A ROUMANIAN.

On September 17, which was his eighty-second birthday, Major-General H. H. Sir Ibrahim ibni Almarhum Sultan Abu Bakar, Sultan of Johore, celebrated his Diamond Jubilee. Renowned as a soldier, sportsman, Big Game hunter and world-wide traveller, he is the first Sultan to have reigned for sixty years. The Sultan, who has paid several visits to this country, is a confirmed Angliophile. In his speech from the throne, which he ended in English, the Sultan accused the population of not helping to rid Malaya of Communist terrorism, and predicted

dire consequences if the British left Malaya. This speech had immediate political repercussions, which overshadowed the remainder of the celebrations. At the State Banquet, held on the evening of September 17, the High Commissioner for the Federation read a message from H.M. the Queen, and presented His Highness with an inscribed silver salver on her Majesty's behalf. The Secretary of State for the Colonies, Mr. Alan Lennox-Boyd, also sent a message of congratulations. Mr. Lennox-Boyd has recently paid an official visit to Malaya.

"CORSICA BOSWELL."

"*Boswell on the Grand Tour: Italy, Corsica and France, 1765-1766*"; Edited by Frank Brady and Frederick A. Pottle.*

An Appreciation by SIR JOHN SQUIRE.

IT is well over thirty years ago that Colonel Isham, of America, acquired from Lady Talbot de Malahide, a descendant of Boswell, an enormous mass of Boswell papers, which have been reinforced from other sources. Some parts were burnt in front of him (they must have been rather odd, considering what passed muster) and the rest he put into the editorial hands of the late Geoffrey Scott, who showed them to me, long ago, in Park Avenue, New York, where he was preparing a sumptuous private edition. The material is now being issued to the general public. We have had Boswell (from his own pen) in London, Holland, Germany and Switzerland; we now have him in Italy, Corsica and France, intensely curious, climbing Vesuvius, meeting Wilkes, proudly travelling with Lord Bute's heir, rejoicing in Rome, Naples, Turin, Florence and Pisa, noticing everything, penetrating everywhere, and calmly treating an independent dog with horrible cruelty. Dr. Johnson fed his cat *Hodge* on oysters and would have detested that.

It is the same old Boswell. In our grandfathers' days the general opinion about Boswell was influenced by the paradoxical view, antithetically expressed, of Macaulay: that Boswell was a great ass who had written a great book. "The Life of Johnson," wrote Macaulay, in his confident, pontifical way, "is assuredly a great, a very great work. Homer is not more decidedly the first of heroic poets, Shakespeare is not more decidedly the first of dramatists, Demosthenes is not more decidedly the first of orators, than Boswell is the first of biographers. He has no second. He has displaced all his competitors so decidedly that it is not worth while to place them. Eclipse is first and the rest nowhere." Yet, he went on, "In general the book and the author are considered as one. To admire the book is to admire the author. The case of Boswell is an exception, we think the only exception, to this rule. His work is universally allowed to be interesting, instructive, eminently original; yet it has brought him

so much instruction and amusement. . . . An ill-natured man Boswell certainly was not. Yet the malignity of the most malignant satirist could scarcely cut deeper than his thoughtless loquacity. Having himself no sensibility to derision and contempt, he took it for granted that all others were equally callous. He was not ashamed to exhibit himself to the whole world as a common spy, a common tattler, a humble companion without the excuse of poverty, and to tell a hundred stories of his own pertness and folly, and of the insults which his pertness and folly brought upon him. It was natural that he should show little discretion in cases in which the feelings or the honour of others might be concerned. No man, surely, ever

she journeyed to England. Even an abandoned libertine might think him a cad for that: but he took it all in his stride.

What would Macaulay have thought had he lived until now? He would have been 155 years old, meagre to Methuselah, but fantastic to the Psalmist. He might have picked up modern phraseology and said that Boswell had an inferiority complex; or he might have harked back to the terminology of an earlier age and said that Boswell had a Ruling Passion, which we were all, at one time, supposed to have.

Both conjectures, I think, would have been true. But the latter, the truer. The young Boswell pranced through Europe as "Baron Boswell" (which he wasn't), a Scot of ancient line; and he pranced through palaces and villas (the husbands being absent) as "Don Juan Boswell," the irresistible seducer. After a few days in Corsica, with General Paoli and the men who were fighting for Corsican liberty, he returned to England, with ribbons in his hat, proclaiming himself "Corsica Boswell." He evidently wanted fame: fame at any cost. He didn't care what anybody, in his own time or later, said about him, so long as they said something: and he left these papers behind him to make sure of that.

Other men have exposed their basest actions in diaries in order that their names and natures should not be forgotten. Pepys was one (though, except for occasional lapses, he was a respectable citizen) and Stendhal (who was much more like Boswell and also aspired after a Barony) was another. But nobody, not even Rousseau or Casanova, has recorded himself so mercilessly as Boswell; and, as each book of this series comes out, I come more and more to the conclusion that the thing which would delight him most



DESCRIBED BY BOSWELL AS "THE MOST BEAUTIFUL REMAINS IN THE WORLD": THE MAISON CARRÉE AT NÎMES.

Engraved by Louis Pierre Ballard; from Charles Louis Clérissieu, "Antiquités de la France," Paris, 1804.

published such stories respecting persons whom he professed to love and revere. He would infallibly have made his hero as contemptible as he has made himself, had not his hero possessed some moral and intellectual qualities of a very high order."

The difficulty of believing that so great an ass could write so great a book, and so ignoble a man pass on to posterity so lively a portrait of so noble and wise a man, would have been immensely enhanced for Macaulay, had he lived to see the publication of these copious diaries which have been preserved by Boswell's descendants, and which Boswell evidently meant posterity to read. For a degree of sycophancy, to men of rank or reputation, appears in them which in the "Life" appears little, except in regard to Johnson, Boswell's real reverence for whom is the best thing about him. With his superlative powers of observing, listening, and graphically recording—Boswell would have made the most powerful newspaper interviewer of all time, though he would, in that capacity, have left a wake of turmoil and frantic protest behind him. And, beyond the matter of Boswell's cultivation of the important and notorious, caused partly by snobbery, partly by a desire to climb into the limelight on the backs of others, there is the matter—which never, I think, peeps out in the "Life"—of his squalid, heartless, and sometimes disgusting amours. What would Macaulay have said about them? How much more puzzled, reading about them, would he have been to explain how such a man could have written such a book!

In "The London Journal" he was explicit enough about his dashing adventures with the most pitiable of women. The later volumes about Holland and the beginnings of the Grand Tour record more episodes of the kind, often accompanied with resolves to regenerate, which may have been sincere, but look to me like mere exhibitionism in front of posterity. And now: in Turin the ladies were "very beautiful, and I thought I might allow myself one *intrigue* in Italy in order to increase my knowledge of the world and give me a contempt for shameless women. So I made myself a gallant, but I was too modest a gallant." The frame of mind is extraordinary: he wanted to seduce women in order to prove how contemptibly shameless they were. And he, who thought himself "too modest a gallant," attacked any woman he met as soon as he was alone with her, and even seduced (she seems to have met him more than half-way) the mistress of his second hero, Rousseau, whom Rousseau had confidently put in Boswell's charge when



"I TOOK LEAVE OF PAOLI WITH REGRET AND AGITATION. . . WHERE SHALL I FIND A MAN GREATER THAN PAOLI?" PASQUALE DE PAOLI (1725-1807).

Engraved by John Raphael Smith from the original painting commissioned by Boswell from Henry Benbridge; from a print presented to the Yale Art Gallery by Chauncey Brewster Tinker.

Illustrations reproduced from the book "Boswell on the Grand Tour Italy Corsica and France, 1765-1766"; by courtesy of the publisher, William Heinemann.

nothing but contempt. All the world reads it; all the world delights in it; yet we do not remember ever to have read or ever to have heard any expression of respect and admiration for the man to whom we owe

* "Boswell on the Grand Tour: Italy, Corsica and France, 1765-1766." Edited by Frank Brady, Instructor in English, and Frederick A. Pottle, Sterling Professor of English, Yale University. Illustrated. (Heinemann; 25s.)

GENERALE. E SUPREMO CONSIGLIO DI STATO DEL REGNO DI CORSICA.

*Spiegando il Reg. Pasquale de Paoli di Corsica
Inglese di nascita nel delatamento per suo
devotimento. Ordiniamo perciò a tutti quelli
che dipendono dai nostri ordini di dover trattare
delle cose della sua persona, attenzione e
vigilanza, e di non farli nulla. L'assisteremo
di fatto, e di denaro, e di alloggiamento, e di
pervenire, siccome di cavalcatura, e di guide, che
necessario per proseguire il suo viaggio, che
tale è la nostra intenzione, che intanto
Sia in Corsica. Pasquale de Paoli.*

ISSUED OCTOBER 18, 1765: BOSWELL'S CORSICAN PASSPORT.
From the original in the Yale University Library.

would be to be called by posterity "Incomprehensible Boswell."

That's what he certainly is. I have been wondering what Macaulay would have thought about these diaries. But what would Doctor Johnson, who was obviously fond of the little conceited dreamer, have thought of them? Had he read them he would have thundered Boswell out of the house and told him never to return. And then he would have thought: "Poor little rogue, there was so much good in him; what a pity!"

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 712 of this issue.



ONE OF THE TWO SOVIET CRUISERS ON THE PORTSMOUTH VISIT: THE *ALEXANDER SUVOROV*, SEEN FROM THE AIR AS SHE STEAMED TOWARDS THE ROYAL NAVAL DOCKYARD.



THE FLAGSHIP OF THE SOVIET SQUADRON: THE HEAVY CRUISER *SVERDLOV*, AS SHE APPEARED WHEN APPROACHING HER BERTH AT THE ROYAL NAVAL DOCKYARD, PORTSMOUTH.
STEAMING INTO HARBOUR TO BEGIN AN UNPRECEDENTED VISIT: THE SOVIET CRUISERS *ALEXANDER SUVOROV* AND *SVERDLOV*.

The first visit of its kind by a Soviet naval squadron to this country began when the cruiser *Sverdlov*, the senior of the six warships to anchor at Portsmouth and the last to berth in the Royal Naval dockyard, received on board the official callers, including Admiral of the Fleet Sir George Creasy, Commander-in-Chief, Portsmouth, and Mr. Belokhovostikov, representing the Soviet Ambassador, who inspected the ship's company to the accompaniment of music from the ship's band. The squadron's greetings to the people of Portsmouth

and to Britain were cordially conveyed by Admiral Arseny Golovko, Commander-in-Chief of the Soviet Baltic Fleet. The berthing operation was performed with the utmost efficiency, and the seamanship and bearing of the Russian sailors occasioned general admiration. The *Sverdlov* fired a 21-gun salute, which was returned by the garrison at Southsea Castle. She then fired a personal salute of 19 guns to Admiral Creasy's flag. The visit was to last until October 17, and the ships of the squadron were opened to public view.

I COUNT it as good fortune to have known Alexander Papagos. I admired him for his character and accomplishments and felt a personal liking for him, which I hoped was in some measure returned. Physically, he was a man of great attraction: tall, good-looking, with an air of distinction and good breeding. His face in repose was generally sad and he looked rather frail, an appearance which until recently was belied by high powers of endurance. Much has been written about the need of character in war and the danger represented by senior officers drawn from those whom Kipling calls "brittle intellectuals." Papagos had the character. Yet he did not lack intellectual qualities. He was a staff officer of a very high order in war and an excellent organiser in peace. In high command his leadership against the Italians in the Second World War was a model of its kind.

When I met him for the first time in 1946 he looked very tired, though he was then unemployed. He had not fully recovered from the strain of the war, in particular his imprisonment in German concentration camps between 1943 and 1945. We sat next each other at dinner and he talked a little of his experiences. He repeated to me some interesting comments on the war made to him by General Halder, formerly Chief of the General Staff of the Army, whom Hitler had not only dismissed but thrown into one of the camps in which Papagos was also incarcerated. Having followed the campaign resulting from the Italian attacks in Western Macedonia and Epirus in 1940 more closely than most, I realised that this retired general must be a man of parts. I should not, however, have supposed him to be strong enough physically to stand up to the two immense tasks which still lay before him, had I had the slightest inkling that they were to appear.

After the "Bandit War" had gone badly for too long he was recalled as Commander-in-Chief. It should be said in fairness to others that some of the reforms by which he was to benefit had already been set on foot. That is a feature generally to be taken into account when a new commander turns defeat into victory and cannot be said to detract from the achievement. Early in April 1949 I was astonished to receive from him a letter which began: "It would give me particular pleasure if you could find time to visit Greece as my guest for a week or two in the near future. The military situation here shows certain interesting developments, and I cannot help feeling that a study of the problems that confront us on the spot would prove of use to you." Knowing that I was then a university professor, he went on to suggest that I should make use of the vacation for the visit.

I realised, of course, that I was being invited to look, not at "problems" but at a campaign, and that "certain interesting developments" must refer to a series of offensives which it was hoped would be decisive. I was, however, booked for Spain; my lectures were written and even translated into Spanish, and elaborate arrangements for my tour had been made. I was thus forced to decline the Greek invitation and have ever since cursed my luck that two such opportunities should have clashed. I did not visit Greece until September 1950. The country was then peaceful but in a state of misery, with many thousands of refugees from demolished villages living in primitive camps. The Commander-in-Chief and his senior officers provided me with a great deal of information about the campaign, some of which appeared in these pages. He had then become a Field Marshal, the first not of Royal blood.

Alexander Papagos was the son of a general officer. At the age of nineteen he became a pupil at the Brussels Military Academy and remained three and a half years, from December 1902 to July 1906, in Belgium, the last eighteen months at the Cavalry School at Ypres. His French was fluent and unmarked by the rather ugly accent with which the language is commonly spoken in the eastern Mediterranean. He also spoke and wrote German well, but never acquired much English. On his return home he was commissioned as a 2nd lieutenant of cavalry. He served in the First Balkan War of 1912, and, as a captain, in the brief Second Balkan War of 1913. In the First World War he rose to the rank of lieutenant-colonel. It was, however, the Græco-Turkish War of 1920 which first revealed that he was not merely the good officer of the type which appears in a little cluster in each batch, but the exceptionally able officer, who appears alone or generally so. In that war he was Chief of Staff of the Cavalry Division, which played an important part.

The last time I saw him it was of that war we spoke. It is a war little understood in this country, where the

A WINDOW ON THE WORLD. TRIBUTE TO A SOLDIER-STATESMAN.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

extraordinary endurance of the Greek Army has never been fully appreciated. Discussing military morale, the Field Marshal remarked that officers may be expected to fight on indefinitely when all hope has died, but that when an intelligent rank and file realises that the political situation has rendered victory out of the question its spirit cannot be maintained. "I am certain," he said, "that this was the main factor in the last phase of the war, even more than the immensely long lines of communication. The Greek soldier, who is intelligent, had come to see that the war was illogical because the basis on which it started had disappeared. He saw that Britain could not or would not support Greece and that France had actually betrayed her and



FIELD MARSHAL ALEXANDER PAPAGOS. "TALL, GOOD-LOOKING, WITH AN AIR OF DISTINCTION AND GOOD BREEDING. HIS FACE IN REPOSE WAS GENERALLY SAD AND HE LOOKED RATHER FRAIL, AN APPEARANCE WHICH UNTIL RECENTLY WAS BELIED BY HIGH POWERS OF ENDURANCE."



THE LYING IN STATE OF THE LATE FIELD MARSHAL PAPAGOS, WITH MOURNERS FILING PAST THE COFFIN. THE FUNERAL SERVICE AT THE ATHENS METROPOLIS ON OCTOBER 7 WAS ATTENDED BY KING PAUL, QUEEN FREDERIKA AND MANY OTHER MEMBERS OF THE ROYAL FAMILY.

was backing Mustapha Kemal." Not an inspired comment, it may be said, but one which led you a long way if you pursued its implications.

He was promoted to lieutenant-general in 1934 and in the two years following was twice Minister of War. In August 1936, as Chief of the General Staff of the Army, he began its reorganisation—from the bottom up, for there was little to work on at that time—which was to give the Italians such a shock and, indeed, surprise the military world. He remained in that appointment until he became Commander-in-Chief in the Italian war. Few realise how difficult preparation for that war had been. It had not appeared a possibility until Italy entered Albania in April 1939, and Greece

had a pact of friendship and non-aggression with Italy. No estimate of the strength of attack could be formed because Italy could move to Albania as many troops as she desired or could feed. Again, Italy was mobilised after the fall of France, whereas Greece could not mobilise fully, partly because she could not afford to stand fully armed indefinitely, partly because mobilisation seemed the surest means of bringing Mussolini down upon her. And the strength which could be brought to bear against Italy depended on the attitude of Bulgaria.

With skill and patience Papagos worked out a plan of defence of which only the bare framework was constant, while other elements could be altered according to the demands of the situation. Bulgaria, alliances, the demands of island defence, and, after the outbreak of the Second World War, the changing situation in the Mediterranean, the fall of France, British aid, all came into the picture. It is a fascinating story, told by Papagos himself in a book translated into English, though I must confess in a form which the layman will find hard to understand.* But I have no space to write on this occasion either of this war or of the Bandit War. They were very different, the first fought against a highly-equipped army, far better armed than its intended victim, the second against lightly-armed but tough and fanatical revolutionaries. Field Marshal Papagos proved the man for both kinds.

I had hoped that he would not go into politics, but I feel now that the hope was sentimental. I am sure he was sincere when he told me that he had no love for political life. Not many men, however, can resist the prospect of becoming first minister, and in his case the pressure upon him to seek the office was particularly strong. Financially and economically the country was in grave trouble, and one combination of parties after another failed to improve the situation. Supposing that it had known how, it never lived long enough to do the work. Some people murmured the word "dictatorship." After his ministry had been formed they did not repeat it, and indeed it became an absurdity. What was heard occasionally was the phrase "too military." But this was uttered with a smile. It was in allusion to an authoritative manner and a limited stock of patience. It meant that he did not understand how intentions are translated into action in politics.

This was true. He never became an expert politician, but that did him little harm. If the country had been seeking one, it would not have chosen him as Prime Minister. In fact, the doubtful experiment proved a greater success than even the friendliest observers had dared to hope. Whatever the economic and financial difficulties with which Greece is now faced, it cannot be doubted that she is far stronger and far more prosperous than when Papagos took office, three years ago next month. Lately things had not been going so well. One reason may have been the

breach with his political adviser, Markezinis, but it is probable that his own powers had begun to decline before he was struck down by his long illness. Even if this were so, the two activities in which he took the lead shortly before he was smitten, the formation of the Balkan Pact and the re-establishment of trade with Germany, were achievements as great as the earlier restoration of Greece and the Greek economy.

People said that he did not realise all that was going on about him. I do not think this was altogether a disadvantage. He was not called on to manoeuvre, as recent predecessors had been, but to inspire and rescue the country. And because he so far succeeded he is entitled to be considered a notable statesman as well as a great soldier. His highest qualities were his determination and his integrity. He was a good friend, but, though not a bitter enemy, he unfortunately found it hard to forgive. Finally, in suggesting that he never mastered the arts of politics as he had those of war, I may have given the impression that the issues of politics

escaped him; if I have, I regret my clumsiness. Papagos saw the big issues at home and abroad very clearly indeed. He was distressed that the question of Cyprus had created a quarrel between his country and ours, two of the firmest friends in the society of nations. Recently, of course, the matter had been out of his hands, but from the Greek point of view it is a problem of which the solution is not yet possible. All in all, the record of Papagos is splendid and noble.

* "The Battle of Greece, 1940-1941." By General Alexander Papagos, Commander-in-Chief of the Greek Army. Translated into English by Pat. Eliascos. Illustrations and Maps. (Athens: J. M. Seazikis Alpha Editions.)

ARRIVING IN BRITAIN ON A GOODWILL VISIT: UNITS OF THE SOVIET FLEET.

(RIGHT.) ENTERING PORTSMOUTH
HARBOUR, HER RAILS LINED BY
YOUNG SAILORS: ONE OF THE FOUR
DESTROYERS OF THE SOVIET SQUADRON
VISITING BRITAIN.



LEADING THE SOVIET SQUADRON INTO HARBOUR: THE SOVIET CRUISER *ALEXANDER SUVOROV*, ONE OF THE SIX SHIPS TO PAY A GOODWILL VISIT TO BRITAIN. THE SQUADRON WAS DELAYED FOR SOME HOURS BY DENSE FOG IN THE ENGLISH CHANNEL, BUT FINALLY ANCHORED IN PERFECT AUTUMN WEATHER.



SEEING BRITAIN FOR THE FIRST TIME: YOUNG NAVAL RATINGS OF THE SENIOR SHIP OF THE SOVIET SQUADRON, THE CRUISER *SVERDLOV*, COMMANDED BY ADMIRAL GOLOVKO.

While units of the British Fleet were steaming up the River Neva on October 12, a Soviet squadron, led by the cruiser *Alexander Suvorov*, entered the Royal Naval dockyard at Portsmouth on a reciprocal visit to this country. Following the *Alexander Suvorov* were four destroyers and, in the rear, the senior ship—the cruiser *Sverdlov*—commanded by Admiral Golovko, Commander-in-Chief, Soviet Baltic Fleet. The squadron had been delayed in the English Channel

by dense fog, and was forced to anchor off Spithead until it lifted. The arrival off Portsmouth, however, with bands playing and guns firing in salute, was accomplished in fine weather with autumn sunlight glinting on the immaculate ships, lined with smart young Soviet sailors. The ships were quickly brought alongside, a red-carpeted gangway appeared from the *Sverdlov*, and the preliminaries to a very friendly occasion were very soon under way.

VISITING BRITAIN: RUSSIAN NAVAL PERSONNEL IN LONDON AND ELSEWHERE.



AT THE ROYAL NAVAL COLLEGE, DARTMOUTH: SOME OF THE 100 SOVIET CADETS WHO VISITED THE COLLEGE CLUSTERED ROUND THE FIGUREHEAD OF BRITANNIA.



WATCHED BY ADMIRAL GOLOVKO, C-IN-C. OF THE SOVIET BALTIC FLEET: SOVIET NAVAL OFFICERS PLACING A WREATH ON KARL MARX'S GRAVE AT HIGHGATE.



AT GREENWICH: MEMBERS OF THE SOVIET NAVAL SQUADRON LOOKING AT A PORTRAIT OF ADMIRAL LORD NELSON—ONE OF THE WORLD'S GREATEST SAILORS.



INSPECTING SOME OF NELSON'S UNIFORMS, INCLUDING THE COAT (LEFT) WHICH HE WORE AT TRAFALGAR: SOVIET RATINGS AND OFFICERS AT GREENWICH.



DURING THEIR VISIT TO THE NATIONAL MARITIME MUSEUM AT GREENWICH: SOVIET RATINGS LOOKING AT THE BELL OF H.M.S. ILLUSTRIOUS WHICH WAS BOMBED AT MALTA IN 1941.



SHARING A MUTUAL INTEREST IN PHOTOGRAPHY: COMMANDER E. R. DAWSON, R.N., OF THE STAFF OF THE ROYAL NAVAL COLLEGE, GREENWICH, WITH A SOVIET RATING.

On October 13 it was London's turn to welcome members of the Soviet naval squadron who had arrived on the previous evening at Portsmouth on a goodwill visit. Admiral Arseny Golovko, Commander-in-Chief of the Soviet Baltic Fleet, left his ship, the heavy cruiser *Sverdlov*, early and travelled by road to London. With ten senior Soviet officers and Captain E. B. Ashmore, R.N., the Admiral first visited Highgate Cemetery, where a 4-ft. wreath was placed on the grave of Karl Marx. The Commander-in-Chief and his party later called on the Board of

Admiralty and were entertained at luncheon at Admiralty House. In the afternoon a wreath was placed on the Cenotaph, while over 100 ratings formed two lines across Whitehall. The Admiral's party was then received by the Lord Mayor, Sir Seymour Howard, at the Mansion House, where they took tea. In the meantime, parties of Soviet sailors visited the ~~Maritime~~ Maritime Museum at Greenwich, went on a sightseeing tour of London, and visited a department store. A party of Soviet cadets went to the Royal Naval College, Dartmouth, where they spent the night.

THE 40TH INTERNATIONAL MOTOR EXHIBITION. SPECIAL SECTION.

TECHNICAL FEATURES OF THE NEW MODELS AT EARLS COURT (OCTOBER 19-29).

THERE is more than the customary degree of interest in the fortieth International Motor Exhibition, held as usual at Earls Court, London, from October 19-29. Amongst the glittering display of the cars of 1956 are new models embodying the latest technical advances, and also old, well-tried friends in new guise. While the mere male delves delightedly into the mechanical intricacies of "square" or "oversquare" engines, power steering, or automatic gear-boxes, his womenfolk are enraptured by the wide choice of bright, gay colour schemes.

Of the new models the 2.4-litre Jaguar vies with the celebrated Mark VII. in attracting the connoisseurs. The relationship of the two is obvious at a glance, but the 2.4-litre has the merit, in these days of congested roads, of smaller overall dimensions. But it is not just a smaller edition, and has its own special technical features, such as integral construction of body and chassis, to give the best combination of strength and rigidity for weight. While its engine is unmistakably Jaguar it follows the present short-stroke tendency, and is, in fact, an "oversquare" unit with a bore of 83 mm. and a stroke of only 76.5 mm. Thus, its piston speed is kept low, a factor that makes for reduced wear and long life, even at the 5750 r.p.m. of which it is capable when its output is 112 b.h.p. It is intriguing to note that the torsion bar suspension of the Mark VII. has given place to the more orthodox coil springs and wishbone links on the 2.4-litre, for reasons of design rather than any dissatisfaction with torsion bars, which are, of course, retained on the larger car. The rear springs, too, are cantilever half-elliptics, a revival of a formerly popular type of suspension used on Rolls-Royce, Lanchester and other large cars of the luxury class.

Perhaps the most interesting feature of the 1956 Mark VII. is the adoption of the Borg Warner automatic gear-box, formerly only available for export. Thus, the list of cars with one form or another of automatic transmission grows apace, for in addition to Rolls-Royce, Bentley and Jaguar, there are the Armstrong Siddeley *Sapphire*, the new 2.3-litre Armstrong Siddeley with the Lockheed "Manumatic" control, and the Lanchester *Sprite* with the Hobbs automatic box. The "Manumatic" control is an ingenious additional mechanism to a normal transmission of clutch and synchromesh box, and it reduces the driver's task to the mere movement of the gear-lever. He has only two pedals to operate, accelerator and brake, and he cannot make a bad change. In the Hobbs transmission two disc clutches and an epicyclic gear train are controlled by oil pressure.

Another transmission development that has gained much ground is the overdrive. This is an additional epicyclic gear train behind the normal gear-box. It is an optional extra on so many cars that it would almost be easier to list the "have nots" than the "haves." It provides a fifth gear, higher than top, giving high speed cruising at low engine r.p.m. Thus it saves wear-and-tear and improves the m.p.g. figure. Moreover, it is so easily controlled, by a mere flick of a switch.

Not every driver likes the steering-column gear-lever. With three-speed gear-boxes it is a simple enough mechanism, but with a four-speed box it becomes somewhat complicated, and is not always as satisfactory as it should be. The argument for it is that it leaves the floor unencumbered for the occupants of a bench-type seat. But so does the Rover version of the centre gear-lever, the knob of

By A. G. DOUGLAS CLEASE, B.Sc., A.M.I.Mech.E.
which could hardly be more conveniently placed in relation to the steering-wheel.



"IS ANY CAR COMPLETELY EQUIPPED FOR SAFETY IF IT HAS NO SCREEN-WASHER?" : THIS EASILY-FITTED TRICO FOLBERTH WASHER OPERATES AT THE PUSH OF A BUTTON AND ENSURES CLEAR VISION.



POWER-OPERATED BY THE CAR ENGINE, TWIN JETS OF WATER HIT THE SCREEN AND THE GLASS IS WIPED CLEAR OF ACCUMULATED DUST, GIVING THE DRIVER AN UNRESTRICTED VIEW: THE TRICO FOLBERTH SCREEN-WASHER.



"PARTICULARLY NEAT IS THE SMITH DRIVING MIRROR WITH WHICH A SMALL CLOCK IS COMBINED." MANY CARS ARE STILL NOT FITTED WITH CLOCKS AND SOME FASCIA-BOARDS DO NOT HAVE SPACE FOR ONE: THIS SEEMS TO BE AN INGENIOUS SOLUTION.

With the latest *Sapphire*, Armstrong Siddeley make motoring history as the first British manufacturer to offer power steering, and the first car in the world in which the driver can control the degree of power assistance. For manoeuvring in garage or city traffic he will take full advantage of it, but will reduce its action on the open road until he obtains just the degree of lightness he prefers.

Other new models of more than passing interest are the Standard, in view of the sweeping success of the *Vanguard* since its inception; the Sunbeam *Rapier* with its 1.4-litre overhead-valve engine and very modern appearance; and the M.G.A. sports two-seater modelled on the Le Mans prototype. The Fiat 600 is also new to Earls Court, for it made its debut at the Geneva Show in January. Mention of the Fiat raises an interesting point, for there are now a French car, Renault; a German car, Volkswagen; and an Italian car, Fiat, all of them in great demand, and all with rear engines and independent springing for both front and rear wheels. Yet there is no comparable British car! Is the British industry, one wonders, missing an opportunity? And will the much-talked-of Ferguson car fill a vacant niche?

To turn to old and trusted friends, the Hillman and Humber range has blossomed out with the "gay look" two-tone colour schemes in a variety of artistic combinations. With them are included a number of detail refinements, all making for increased comfort. With them, too, alas, go slightly increased prices. Indeed, prices generally show a tendency to increase, but that is inevitable in view of the rising cost of raw materials and of labour. It is, to say the least of it, unfortunate at a time when foreign competition in the world's markets is intensifying. Thus there are also slight price increases in the Rover range, which is continued with detail modifications. The "90" has been given a higher performance by raising the compression ratio to 7.5 to 1, and it can now top 90 m.p.h. Improved braking goes with this, the two-trailing-shoe Girling front brakes being very consistent in action and a vacuum servo providing the necessary pedal effort. This braking system is deservedly becoming popular on the faster cars.

Compression ratios, it may be noted, still continue the upward tendency of the past few years. A ratio of 8 to 1 is by no means uncommon, but it has not entailed any loss of flexibility and smoothness, while contributing not a little to increased m.p.g. as well as to performance.

Detail improvements and new colour schemes appear in the Vauxhall range, on which tubeless tyres are now standardised. From the owner-driver's point of view tubeless tyres are certainly trouble-savers, for they retain their air pressure in

remarkable fashion. Instead of topping-up the pressure weekly, it is sufficient to do it at about two-monthly intervals! While tubeless tyres are not puncture-proof, they do not lose pressure if they pick up a nail, provided the nail is left in place. When convenient, the nail is extracted and the hole plugged with rubber, without even dismounting the wheel. The tyre is also more resistant to abuses such as running up a kerb or overloading.

No visit to Earls Court is complete without a look at the accessories, for not every car is fully equipped. Indeed, is any car completely equipped for safety if it has no screen-washer, or for convenience if it has no clock? Both screen-washer and clock are easily fitted, and there are wide choices of both, the Trico Folberth washer being operated by vacuum and the Lucas washer electrically, while particularly neat is the Smith driving mirror with which a small clock is combined.



LUXURIOUSLY EQUIPPED WITH A TWO-TONE BODY: THE DAIMLER 4½-LITRE SALOON. IT HAS A 6-CYL. ENGINE, PRE-SELECTOR GEAR-BOX AND THE DAIMLER FLUID FLYWHEEL.



HAVING A PARK WARD BODY, A 6-CYL. 4887 C.C. O.H.V. ENGINE WITH AUTOMATIC GEAR-BOX AND TWO-PEDAL CONTROL: THE BENTLEY CONTINENTAL DROPHEAD COUPÉ.



THE A.C. ACE TWO-SEATER SPORTS CAR. IT HAS A 1991 C.C. 6-CYL. ENGINE WITH THREE CARBURETTORS, FOUR-SPEED GEAR-BOX, AND FOUR-WHEEL INDEPENDENT SUSPENSION.



OVERDRIVE IS OPTIONAL WITH THIS WOLSELEY SIX-NINETY. THE 6-CYL. O.H.V. ENGINE OF 2639 C.C. CAPACITY HAS TWIN CARBURETTORS. A SCREEN WASHER IS STANDARD.



OFFERING THREE FORMS OF TRANSMISSION, POWER STEERING, ADJUSTABLE RIDE CONTROL AND POWER-OPERATED WINDOWS: THE ARMSTRONG SIDDELEY SAPPHIRE LIMOUSINE.



AVAILABLE IN MANY ATTRACTIVE COLOURS: THE AUSTIN WESTMINSTER A90 SALOON, WITH 2639 C.C. O.H.V. ENGINE AND OPTIONAL AUTOMATIC OVERDRIVE.

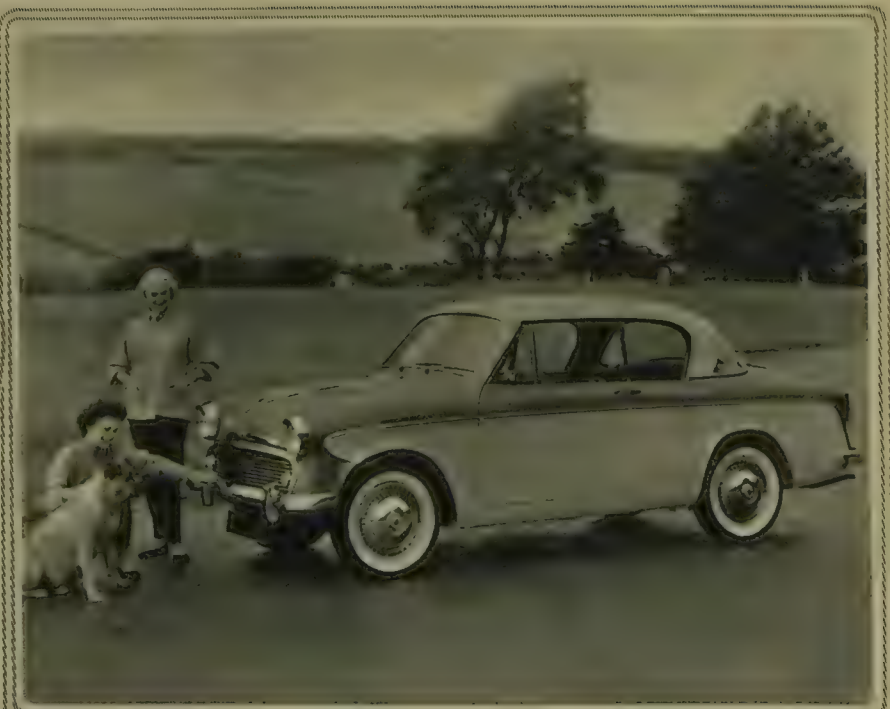
THE 1955 MOTOR SHOW AT EARLS COURT: EXHIBITS DISPLAYING THE WIDE RANGE OF SIZES AND TYPES OF 6-CYLINDER CARS.

The modern demand for 6-cyl. engines in varying sizes is exemplified on this page, showing the 2-litre A.C. Ace Sports model which has three carburettors, the larger Austin Westminster and Wolseley 6/90 Saloons of more than 2½-litres, the Armstrong Siddeley Sapphire (available in both Saloon and Limousine form) of 3½-litre capacity, the Daimler 4½-litre Saloon and, largest of all, the Bentley Coupé of 4887 c.c. capacity. In these models there are instances of different types of transmission. The A.C. Ace is provided with a normal synchromesh four-speed gear-box with central gear lever. The Austin and Wolseley models also have

conventional transmission, but provide automatic overdrive if required. The Armstrong Siddeley Sapphire offers three forms of transmission: the synchromesh gear-box, the pre-selector type and finally two-pedal automatic transmission. The Daimler range continues to utilise the pre-selector gear-box and the Daimler fluid flywheel. The Bentley and, of course, the Rolls-Royce cars are now entirely automatic, with two-pedal control. The 4½-litre Daimler is also marketed as an eight-seater Limousine, and claims to be the largest standard production Limousine in Britain; it is probably one of the largest motor-cars in the world.



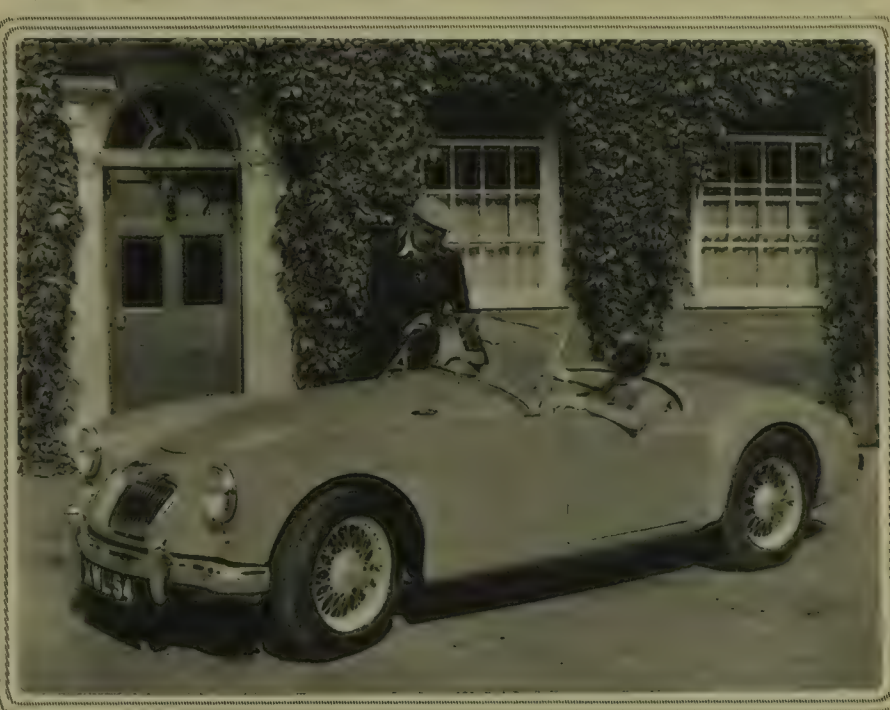
BODY-DESIGNED BY GRABER, OF BERNE, IN A TWO-TONE FINISH: THE ALVIS 3-LITRE 6-CYL. O.H.V. SALOON WITH NEARLY-SQUARE ENGINE AND FOUR-SPEED GEAR-BOX.



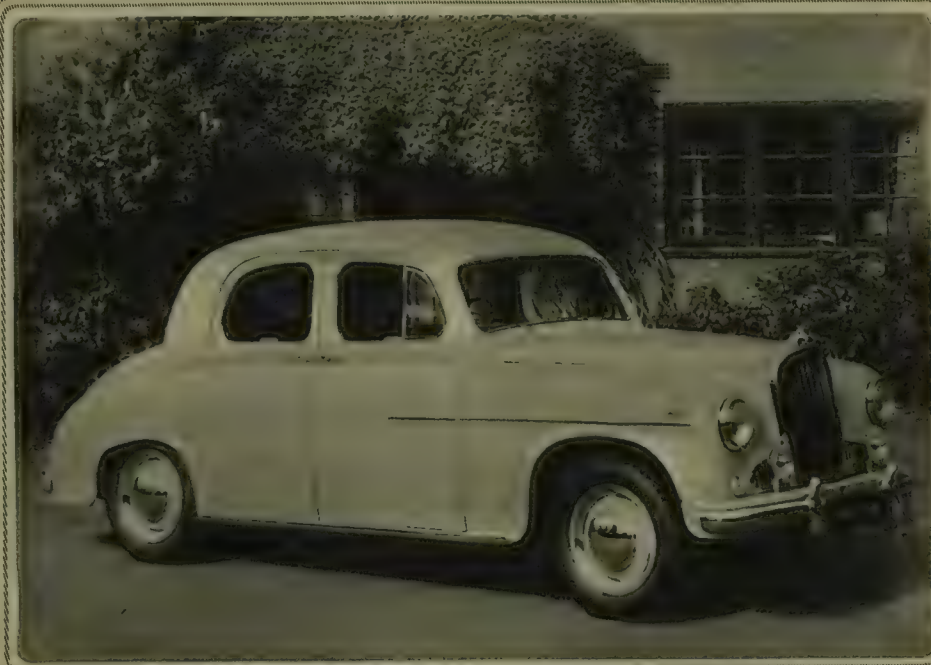
HAVING A 1390-C.C. O.H.V. SQUARE ENGINE, FOUR-SPEED GEAR-BOX AND LAYCOCK-DE NORMANVILLE OVERDRIVE FITTED AS STANDARD: THE SUNBEAM RAPIER, WITH TWO-TONE BODY.



A FIVE-SEATER MODEL POWERED BY A 6-CYL. O.H.V. OVERSQUARE ENGINE, WITH FOUR-SPEED GEAR-BOX AND CENTRAL CHANGE: THE NEW 2.4-LITRE JAGUAR SALOON.



SUCCESSOR TO THE FAMOUS M.G. MIDGET: THE M.G.A. TWO-SEATER 1½-LITRE TWIN-CARBURETTOR SPORTS CAR, WITH CENTRALLY CONTROLLED FOUR-SPEED GEAR-BOX.



WITH GEAR CONTROL ON THE STEERING COLUMN OR CENTRALLY: THE SINGER HUNTER 75 1½-LITRE SALOON, HAVING TWIN CARBURETTORS AND FOUR-SPEED GEAR-BOX.



ACCOMMODATING SIX PEOPLE AND PROVIDING LARGE LUGGAGE SPACE IN THE REAR: THE NEW HUMBER HAWK ESTATE CAR. THE REAR DOOR PANEL CAN BE LOWERED.

THE 1955 MOTOR SHOW AT EARLS COURT: SOME OF THE NEW CARS ON VIEW AND SOME NEW VERSIONS OF OLD FAVOURITES.

Interesting new cars are one of the features of the 40th International Motor Exhibition, due to be opened on October 19 at Earls Court by Admiral the Earl Mountbatten of Burma. The six illustrated on this page range from a fast sports model developed from its Le Mans prototype to a capacious new estate car. In all of them, the trend to the "square" engine is noticeable. It is to be seen in the new Jaguar 2.4 Saloon, magnificently finished and equipped, and also in the Sunbeam Rapier, one of the surprises of the Motor Show, and among the few cars having overdrive fitted as standard equipment. In the Alvis 3-litre Saloon, the attractive bodywork was designed by the famous European coachbuilders, Graber,

of Switzerland. The outstanding feature of the Humber Hawk Estate Car is the novel arrangement of the rear panel, which can be let down to form a platform. This gives considerable extra luggage space. For many years the M.G. Midget has been a favourite small sports car and has sold in large quantities in export markets. Its successor, the M.G.A. two-seater, has a much larger body with luggage space available in the rear. The Singer Hunter 75 1½-litre saloon is a development of the previous model, but having two carburettors and especially good internal equipment. It has four-speed gear-box, and the gear-lever is available centrally or on the steering-wheel.



A SPORTS SALOON WITH A TWIN-CARBURETTOR O.H.V. 1½-LITRE ENGINE: THE M.G. MAGNETTE. THE BODY INTERIOR IS EXTREMELY WELL FINISHED AND FULLY EQUIPPED.



A VERY FAST AND LUXURIOUS SALOON CAR POWERED BY A 2½-LITRE ENGINE: THE RILEY PATHFINDER, CAPABLE OF REACHING 100 M.P.H.



BODY-FINISHED IN TWO TONES AND WITH A FINE INTERIOR FINISH: THE SUNBEAM MARK III. SALOON, HAVING A 2½-LITRE O.H.V. ENGINE AND OPTIONAL OVERDRIVE.



A SIX-SEATER SALOON WITH 4 CYL. 1½-LITRE O.H.V. ENGINE: THE MORRIS OXFORD. THE COWLEY, WITH A SIMILAR-SIZED BODY, HAS A 1200 C.C. ENGINE.



FITTED WITH A 948 C.C. 4-CYL. O.H.V. ENGINE AND A FOUR-SPEED SYNCHRONESH GEARBOX: THE STANDARD SUPER TEN FOUR-SEATER, FOUR-DOOR SALOON.



THE VAUXHALL WYVERN. THE ENGINE OF THIS CAR WAS ONE OF THE FIRST SQUARE ENGINES PRODUCED IN THIS COUNTRY AND IS OF 1507 C.C. CAPACITY.

THE 1955 MOTOR SHOW: SPORTS SALOONS AND FAMILY CARS WITH UP-TO-DATE APPEARANCE AND ENHANCED PERFORMANCE.

While none of the 4-cylinder saloon cars illustrated on this page is entirely new, they all have detail improvements for 1956. The Vauxhall Wyvern, with a 1½-litre engine, has a wider windscreen and a larger rear window. The rear wipers now have amber glass, and tubeless tyres are fitted. The Morris Oxford and its sister car the Morris Cowley are among the most popular models in the Morris range, the former with a 1500 c.c. engine and the latter of 1200 c.c. The Sunbeam Mark III. Saloon is powered by a 2½-litre o.h.v. engine, and is the direct successor

to the model which won victories at Monte Carlo and the Alpine Rallies. The M.G. Magnette is a very fast sports saloon with luxurious body interior and finish. The 1½-litre engine is fitted with twin carburettors and has central gear-change. In the Riley Pathfinder fittings and finish are of very high quality and its 2½-litre engine is tuned for high speed. The Standard Super Ten Saloon now has a heater and screen washer as standard equipment and is one of the few small family cars which have automatic entry lights on all doors.



RETAINING ITS TWO-TONE COLOURS AND THE HIGHLY EFFICIENT 6-CYL. OVERSQUARE ENGINE: THE FORD ZEPHYR ZODIAC LUXURY MODEL, UNCHANGED FOR THE SHOW.



HAVING A REDESIGNED BODY BUT RETAINING THE 4-CYL. 2088 C.C. ENGINE: THE NEW STANDARD VANGUARD III. SALOON.



THE FORD PREFECT SALOON, THE FOUR-DOOR VERSION OF THE EQUALLY WELL-KNOWN ANGLIA TWO-DOOR MODEL. IT RETAINS THE 1172 C.C. 4-CYL. SIDE-VALVE ENGINE.



AVAILABLE AS A TWO- OR FOUR-DOOR SALOON: THE AUSTIN A30, THE SUCCESSOR TO THE FAMOUS "SEVEN," WITH 4-CYL. O.H.V. ENGINE OF 800 C.C.



FIRST SHOWN AT THE 1954 MOTOR SHOW, BUT INCORPORATING VARIOUS NEW TECHNICAL DEVELOPMENTS: THE AUSTIN A40-50 CAMBRIDGE SALOON, WITH 1200 C.C. OR 1500 C.C. ENGINE.



AN ENTIRELY NEW FOUR-SEATER ESTATE CAR BASED ON THE ANGLIA AND PREFECT: THE FORD ESCORT. THE REAR SEAT CAN BE FOLDED, LEAVING A CLEAR FLOOR.

THE 40TH INTERNATIONAL MOTOR SHOW: LATEST DEVELOPMENTS AND COLOUR TRENDS.

The fortieth International Motor Show—at Earls Court from October 19 to October 29—is notable not only for technical developments and improvements on previous designs but for increased comfort in car bodies and, above all, for colour. The late Henry Ford is reputed to have said that his customers could have their cars any colour they liked so long as it was black, but in this modern age there are few black motor-cars. Not only is the emphasis on colour, but on dual-tone colour, seen, for instance, in the Ford Zodiac Saloon illustrated on this page and in the new Standard Vanguard III. Saloon, the former having the dual tone on the body only and the latter having the wheels and the roof in different

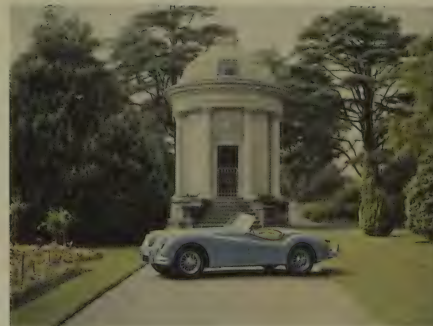
colours from the body. The Austin A30, although illustrated here in pale green, is now available in many new colours. The Ford Prefect, with its sister two-door model, the Anglia, follows the general line of the modern Ford design and is a very big seller in foreign markets, while the Estate Car versions of both these cars, known as the Escort and the Squire, are entirely new models, the latter being a de luxe version of the former. The Austin Company also show their Cambridge models, incorporating various new technical developments and offering a choice of two engines, one of 1200 c.c. and the other of 1500 c.c., but retaining the same body for each.



THE NEW ARMSTRONG SIDDELEY 234-236: THE 234 IS A 2.3-LITRE 4-CYL. SALOON WITH SYNCHROMESH GEAR-BOX. THE 236 6-CYL. SALOON HAS "MANUMATIC" GEAR-CHANGE.



THE LATEST OF A LINE OF GREAT MOTOR-CARS: THE BEAUTIFULLY-EQUIPPED BRISTOL 405 DROPHEAD COUPE. THE 405 SALOON IS ALSO AVAILABLE.



THE POPULAR JAGUAR XK 140 OPEN TWO-SEATER, WITH MANY IMPROVEMENTS IN THE SPECIFICATION AND A ROOMIER BODY. THE 6-CYL. ENGINE NOW DEVELOPS 150 B.H.P.



THE AUSTIN PRINCESS' LONG WHEELBASE LIMOUSINE, ALSO SUPPLIED AS A SALOON, AND AVAILABLE IN DUAL TONE. THE BODYWORK IN EACH CASE IS BY VANDEN PLAS.



THE THREE-SEATER DAIMLER DROPHEAD SPORTS COUPÉ WITH REDESIGNED SEATING. POWERED BY A 6-CYL. 2403 C.C. ENGINE, TRANSMISSION IS BY FLUID FLYWHEEL AND THERE IS A PRESECTOR THREE-SPEED GEAR-BOX.



THE ROLLS-ROYCE SILVER CLOUD: IT HAS AUTOMATIC CHANGE, TWO-PEDAL CONTROL, A 6-CYL. 4587 C.C. ENGINE WITH TWIN CARBURETTORS, INDEPENDENT SUSPENSION IN FRONT AND SEMI-ELLIPTIC IN THE REAR.



SPECIALY ARRANGED AND LAVISHLY EQUIPPED FOR LONG-DISTANCE TRAVELLING AND ROADSIDE PICNICS: THE BENTLEY "S" SERIES SALOON WITH COUNTRYMAN ADAPTATIONS BY HAROLD RADFORD.



THE ROVER SALOON, OFFERING A CHOICE OF THREE ENGINES: THE "60" 4-CYL., THE "75" 6-CYL. OR THE "90" 6-CYL. THE OVERDRIVE IS OPTIONAL.



THE LAGONDA FOUR-DOOR SALOON, ALSO SUPPLIED IN DROPHEAD COUPE FORM. IT HAS A 3-LITRE DAVID BROWN ENGINE, AND COACHWORK BY TICKFORD.



THE ASTON-MARTIN D.B. 2.4 MARK II, SPORTS SALOON OR HARD-TOP: THE DAVID BROWN ENGINE IS SIMILAR TO THAT USED IN INTERNATIONAL CAR RACES.



A SPORTS MODEL THAT HAS MADE MOTORING HISTORY BY ITS MANY SUCCESSSES IN RACING EVENTS: THE TRIUMPH T.R.3 SPORTS CAR, ALSO SUPPLIED WITH A HARD-TOP BODY.

FROM LUXURY SALOONS TO SUPER SPORTS MODELS: A GALAXY OF BEAUTIFUL CARS, INCORPORATING MANY NEW FEATURES, ON SHOW AT THE EARLS COURT EXHIBITION.

Among the new cars at Earls Court is an Armstrong Siddeley Saloon with a choice of two engines, the "234" 2.3-litre 4-cyl. engine with synchromesh gear-box, and the "236" 2.3-litre 6-cyl. engine with "Manumatic" gear change. Both cars have central gear lever and optional overdrive. The Bristol Company continues the 405 Saloon and the Drophead Coupe first shown in 1954. It has an additional passenger safety feature of leather-covered turbo rubber

on the shell facing the front passenger. While the famous Jaguar XK models, including the very popular open two-seater, are still being produced, a new smaller Jaguar is announced. The popularity of the Austin Princess model with Vanden Plas bodywork still warrants continuing its production but with various improvements, including automatic gear change. In the range of Daimler cars there appears a redesigned Drophead Sports Coupé. The wider body

is a three-seater, but if two seats only are used, luggage-space is greatly increased. The Rolls-Royce Silver Cloud Saloon was fitted with automatic gear-box and two-pedal control for export only at first but is now available for home sale. The Bentley "S" Series Saloon has special Countryman adaptations by Harold Radford, to include equipment for picnics, washing, cocktails, etc., and can even be turned into a double bedroom. Few changes are announced by the Rover

Company but overdrive is now optional. More body contours are offered and bench-type or bucket seats are available in front. The David Brown Organisation again shows the Lagonda four-door Saloon and Drophead Coupé with coachwork by Tickford Ltd., and the Aston-Martin D.B. 2.4 Mark II, Sports Saloon or Hard-top. The Triumph T.R.3 is obtainable in Hard-top form or as a Sports two-seater.



INCORPORATING THE LATEST O.H.V. ENGINE: THE HILLMAN MINX SALOON, FINISHED IN TWO TONES ON THE DE LUXE MODEL, THE CALIFORNIAN AND THE ESTATE CAR.



AVAILABLE AS A SALOON OR TOURING LIMOUSINE: THE HUMBER SUPER SNIPE, IN SINGLE OR DUAL-TONE COLOUR. A SIX-SEATER, IT HAS A 6-CYL. 4139 C.C. O.H.V. ENGINE.



HAVING A WIDER WINDSCREEN, A LARGER REAR WINDOW AND MANY NEW COLOUR SCHEMES: THE VAUXHALL CRESTA, OTHERWISE UNCHANGED FOR 1956.



VIRTUALLY UNCHANGED FROM LAST YEAR: THE AUSTIN-HEALEY, WITH ITS 4-CYL. O.H.V. ENGINE OF 2660 C.C. AND OVERDRIVE AS STANDARD EQUIPMENT.



THE MORRIS MINOR, AVAILABLE AS A TWO- OR FOUR-DOOR SALOON, A CONVERTIBLE OR A "TRAVELLER" ESTATE CAR, POWERED BY AN 803 C.C. O.H.V. ENGINE.



NOW THE BIGGEST CAR IN THE MORRIS RANGE: THE MORRIS ISIS 6-CYL. SIX-SEATER SALOON. THE 2.6-LITRE ENGINE DEVELOPS 86 B.H.P.

STRESSING NEW BODY TONES AT THE MOTOR SHOW: COLOUR IS THIS YEAR'S KEYWORD.

Three of the cars illustrated on this page show two-tone finish, and all six indicate the tendency of manufacturers to provide a growing range of colours. The Hillman range for 1956 includes the de luxe saloon, the Californian and Estate Car in two colours, the Convertible and the Minx Special Saloon in single tone, all having the o.h.v. 1390 c.c. square engine. Also from the Rootes Group comes the Humber Super Snipe as a saloon and touring limousine, in both two-tone and single-tone colours; this six-seater has a 6-cyl. 4139 c.c. o.h.v. engine, with optional overdrive. The Vauxhall Cresta, a 6-cyl. model,

increases its range of colour schemes but otherwise is mainly unchanged. Austin-Healey announce some technical changes, including a new four-speed close-ratio gear-box, a manually-controlled overdrive, and single-tone body colours. The Morris Minor, with its 803 c.c. engine, is one of the great sellers among British cars in overseas markets. From the same factory a new car has emerged, the Morris Isis, a 2½-litre 6-cyl. model with a six-seater saloon body, with single-tone finish. An Isis "Traveller" Estate Car is also available, with a very distinctive, roomy body, fulfilling the demand for Station-Wagon vehicles.



IN AN ENGLISH GARDEN.



THIS summer I have been growing two batches of those splendid South African sun-lovers, gazanias. In the past I had only grown a few of them, at long intervals, for short periods—and then lost touch with the family. This summer has been ideal for them, hot, sunny and droughty, but in spite of this I have only had partial success with the lovely things. I started too late. One of my two batches came from a packet of seeds grown, collected, and sent to me by a friend who was gardening in Lisbon. I raised them in a pan last year, and the seedlings, very overcrowded, spent last winter in an unheated greenhouse, where, in spite of being frozen stiff on several occasions, they took not the slightest harm. But, unfortunately, the bed in which I intended to plant them out for the summer, could not be cleared and prepared for them until much later than I had hoped. However, once they were planted they soon took hold, and made fine, hearty, tufty specimens, and now, in early October, the majority of them are flowering well. And what lovely things they are! From among their tussocks of 6-in. strap-shaped leaves, some green, some silvery, come the great daisy or gerbera-like flowers, 3 ins. across, and carried each on a 9-in. stem.

This particular batch is evidently a race of hybrids, and their colours vary endlessly, through a bewildering range of colours, and subtle shades and combinations of colours most difficult to describe. There are palest creams and sulphur-yellows, and richer creams leading to pure gold. Most of these are self-colours. Then there are varied tones of tawny copper, copper stained with old rose or wine, and pure gold flushed or striated with wine or treacly copper. In addition to all this, the ray petals of some are stained velvet-black at the base, or black with a small white mark, embellishments which are strangely reminiscent of certain tiny feathers worn by guinea-fowl. This batch of seedlings is in a narrow bed, facing south, with a wall behind, but 6 or 8 ft. away. The question now arises—what next? Unfortunately, gazanias are not hardy in the open air in this country, except in a few exceptionally mild districts—which this most certainly is not. Here they will require glass protection. Either I can pot them up—the best of them—and winter them in an unheated greenhouse, or I can lift them and replant in a cold frame. Most probably it will be the latter. Greenhouse room is too limited and too precious.

My other batch of gazanias came as a collection of named varieties—twos and threes and sixes of a kind. They arrived some time after midsummer, and were planted in a narrow bed at the foot of a south wall, a bed which was specially made for them, with a little retaining wall raising it 9 ins. or so above general ground-level. For the first week or two after planting, this collection showed signs of acute travel-fatigue, coupled with distress from the prevailing heat-wave and drought. However, a few cans of water saved the situation, and now, in early October, the plants are all good, hearty, well-established specimens, a few of which are flowering. So contented do they look that I propose leaving them undisturbed where they are, and to give the necessary winter protection I shall arrange panes of glass in lean-to formation, sloping back from the little front retaining-wall to the high wall behind, with a few battens to prevent their being carried off by the next gale. Alternatively,

GAZANIAS.

By CLARENCE ELLIOTT, V.M.H.

I may decide to invest in a few "barn" clothes to put over the plants.

Like many of their sun-loving South African compatriots, the mesembryanthemums, for instance, and the oxalis family, the gazanias have the disadvantage of only opening their flowers whilst the sun is shining. But I have not yet been able to keep close observation on the daylight-saving habits of my gazanias flowering here now. This morning, in their little daily morning weather-game, the B.B.C. told me

that to-day was going to be hot and sunny. A good opportunity, I thought, for observing the behaviour of my gazanias. Not once, however, has the temperature risen above tepid, with no more than a weak solution of sunshine. Let us hope that on our Empire's latest acquisition—Rockall—things have been better. The "R.H.S. Dictionary of Gardening" says of gazanias that the flowers "unfortunately close in the afternoon." If they do that on truly sunny afternoons all through their flowering season, it must be rather a serious shortcoming. But it is a statement which I think needs qualification. On a sunny afternoon in early October my plants have kept their flowers open until 4 p.m. As to their value as cut-flowers, I have still to prove them fully.

A dozen blossoms gathered on a sunny morning remained open in a room, away from sunlight, until late afternoon and then closed. I tried to fool them by placing them within a couple of feet of an ordinary 100-watt electric light bulb. No result. They remained closed. Sound asleep. Next morning I stood the vase in full sunlight for an hour or two. The gazanias woke up and expanded fully, and then, brought into a room away from direct sunlight, they remained open for the rest of the day. In trying the effect of strong electric light upon closed gazania flowers I was hoping to repeat a small success that I had years ago with a flowering pan of the lovely little golden-flowered *Oxalis lobata*. I took the pan up to London to a R.H.S. Show, hoping that it might get an Award of Merit. The day before, at home, it had been a splendid sight, with a multitude of its gold satin trumpets expanded wide to the sunshine. But it was a dour, sunless day in London, and *Oxalis lobata* kept every blossom tightly furled. Not to be beaten, I took the pan up to the R.H.S. Library, and there stood it upon a great built-up tower of books, very close indeed to a blazing electric bulb. It worked. In a very short time, hoodwinked by this bogus sunlight, every bud on *Oxalis lobata* unfurled into a perfect orgy of ecstatic sun-bathing. At the appointed time for the sitting of the Floral Committee I carried my plant down to the committee-room, where it received the coveted Award of Merit. Half-an-hour later I saw it down in the hall, among the New and Rare Plants, which had received awards. It was sound asleep. Every bud tightly furled.

I feel I really ought to apologise for setting out to tell of the gazanias when I know so little about their habits in relation to sunlight, and the time of day. I confess I was tempted by the beauty of my newly-acquired plants flowering here. And it has been truly said that a good way to learn about a subject is to write about it. A far better way to learn about any plant, or race of plants, is to grow it. I shall hope, therefore, to know a lot more about gazanias this time next year. I am told, by the

by, that there is a very fine collection of gazanias at Wisley, which, to my regret, I have been unable to visit. As to acquiring these lovely plants, there are certain nurserymen who have plants for sale. Seed, too, is offered by a number of seedsmen. They are easy to raise in spring in greenhouse or cold frame, and a good strain of mixed hybrids will give brilliant and fascinating results. Individual varieties may be propagated by cuttings, taken in July or August, and struck in a pan of silver sand in a frame. The best time for planting out for the summer is early June, that is—at bedding-out time.



THE BEST-KNOWN FORM OF GAZANIA: A TYPICAL PLANT OF *GAZANIA SPLENDENS*, WITH NARROW, LEATHERY LEAVES AND RICH ORANGE FLOWERS, EACH RAY FLORET MARKED (RATHER LIKE A BUTTERFLY'S WING) WITH A PATCH OF BLACK VELVET AND A FLECK OF BRILLIANT WHITE.

Photograph by D. F. Merrett.



"I AM TOLD, BY THE BY, THAT THERE IS A VERY FINE COLLECTION OF GAZANIAS AT WISLEY . . .": A GENERAL VIEW OF THE GAZANIA TRIALS AT THE WISLEY GARDENS OF THE ROYAL HORTICULTURAL SOCIETY.

Photograph by J. E. Downward.

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THE LABOUR PARTY AT MARGATE: SCENES AND PERSONALITIES AT THE CONFERENCE.



(ABOVE.) CLERGY AT THE LABOUR PARTY CONFERENCE: (LEFT) THE FAMOUS PASTOR NIEMÖLLER, OF GERMANY, WITH THE REV. DONALD SOPER.



IN HIGH SPIRITS IN THE SEA-BREEZES OF MARGATE: MR. HERBERT MORRISON WITH LADY MEGAN LLOYD GEORGE, A RECENT RECRUIT TO THE PARTY.

ALTHOUGH, as reported elsewhere, Mr. Bevan's defeat by Mr. Gaitskell in the election for the Party treasurership was so heavy as to be humiliating, the local party section of the Executive remained as Bevanite as before and the only completely non-Bevanite member of the seven, Mr. J. Griffiths, fell from fourth to fifth place. The most notable speeches of the week were as follows: on October 10 by Mr. J. Griffiths, on Socialist policy, was received without enthusiasm; on October 11 Mr. Aneurin Bevan made a brilliant short speech, laying the blame for the General Election defeat on the Trade Unions; on October 12 Mr. Gaitskell and Mr. Morrison both made important speeches, especially in view of their supposed challenge for the succession to the leadership, and Mr. Gaitskell's speech was perhaps the more successful. On October 13 Mr. Bevan again made a notable speech, proposing sweeping changes in the National Insurance Scheme, urging that it should be removed from its present actuarial

(Continued below, centre.)



AT THE OPENING SESSION OF THE LABOUR PARTY CONFERENCE IN THE WINTER GARDENS, MARGATE. AMONG THOSE SEATED IN THE FRONT ROW CAN BE SEEN: MISS ALICE BACON, MR. HERBERT MORRISON AND MR. ATTLEE; DR. EDITH SUMMERSKILL, PRESIDING; MR. HUGH GAITSKELL IMMEDIATELY NEXT TO THE SPEAKER, MR. H. W. CRANE; AND ON THE EXTREME RIGHT, MR. J. GRIFFITHS.



A WORD WITH THE PRESIDENT: MR. HERBERT MORRISON LEANING OVER TO HAVE A FEW WORDS IN PRIVATE WITH DR. EDITH SUMMERSKILL.

(Continued.) basis and financed wholly through the Exchequer; and this proposal was remitted to the Executive for consideration. On Oct. 14 Mr. Attlee spoke and made no reference to any intended retirement; and went on to deal with criticisms of the work of the Parliamentary Labour Party. A tribute to Mr. Attlee was paid by Mr. J. Baty, secretary of the Associated Society of Locomotive Engineers and Firemen.



THE TWO LIKELIEST SUCCESSORS TO MR. ATTLEE: MR. MORRISON (RIGHT) CONGRATULATING MR. GAITSKELL ON BEING RE-ELECTED PARTY TREASURER.

THE QUESTION OF LABOUR PARTY LEADERSHIP: NOTABLE PERSONALITIES.



MR. ATTLEE ADDRESSING THE DELEGATES AT THE ANNUAL LABOUR PARTY CONFERENCE, AT MARGATE. THE QUESTION OF HIS SUCCESSOR HAS AROUSED MUCH SPECULATION.



ONE OF THE STRONGEST CANDIDATES FOR THE PARTY LEADERSHIP: MR. HERBERT MORRISON, WHO WAS THE MOST VITAL OF THE PARTY'S "OLD GUARD."



MR. HUGH GAITSKELL, RE-ELECTED PARTY TREASURER WITH A MUCH INCREASED MAJORITY; AND A STRONG CHALLENGER FOR THE LEADERSHIP.

At the Labour Party's annual conference, which opened at Margate on October 10, there was little of striking interest in the way of establishing the policy of the party on new or forward lines; and the majority of the interest for the general public lay in the trends and hints which might reveal who is to be the party's next leader. It now seems fairly clear that Mr. Attlee is unlikely to lead the party at another General Election. Mr. Morrison is next in the succession; and he distinguished himself during the conference, showing himself as buoyant, shrewd



MR. ANEURIN BEVAN, DEFEATED BY MR. GAITSKELL IN THE ELECTIONS FOR THE TREASURERSHIP AND, AT PRESENT, SOMEWHAT IN ECLIPSE.

and skilful as ever; and probably the only doubt to be thrown on his succession lies in the fact that he is sixty-seven years old. The nearest challenger would seem to be Mr. Gaitskell, who is only forty-nine, and who also distinguished himself at the conference; and in the election for the Party treasurership he received 5,475,000 votes to Mr. Bevan's 1,225,000. Mr. Aneurin Bevan is, of course, a much more striking figure and on October 11 made a brilliant speech; but at present he would seem to be in eclipse and at odds with the unions.



A PAGE FOR COLLECTORS.

GLASS EXPORTS WESTWARDS IN THE 18TH CENTURY.

By FRANK DAVIS.

I CAN think of more exciting occupations than searching the files of long-deceased news-sheets for references to some obscure activity or other. It is a task which obviously demands a great deal of patience combined with enthusiasm, and I am sure that all those who, like myself, are either too busy or too lazy—I'd hate to say which—to indulge in such pursuits, will join with me in praising those who are neither. Among such benefactors of humanity is Miss Helen McKearin, who has taken the trouble to search through the files of eighteenth-century newspapers published in Boston, New York City, Philadelphia, Baltimore, Hartford and Salem, and note down the references in the advertisements to glass imports between the



FIGS. 1 AND 2. TWO SWEETMEAT GLASSES, OR PUNCH GLASSES, OR BY A LOOSE USE OF TERMS, "MONTEITH" GLASSES. THE ONE ON THE LEFT IS OF ABOUT 1780, AND HAS MOULDED RIBS AND A CIRCULAR FOOT. THE OTHER HAS HONEYCOMB MOULDING AND A FOOT "PINCHED" AT INTERVALS ROUND ITS CIRCUMFERENCE.

years 1711 and 1800. She published her finds recently in the "Glass Notes" of Arthur Churchill, Ltd., a publication which will be familiar to most specialist collectors; her compilation provides no revelation of hitherto unknown commercial dealings across the Atlantic, but some of the items may be of interest to a wide public. They mostly confirm what is known about current glass fashions during those years, though the advertisers were liable to be a trifle vague in their descriptions.

None of the illustrations which accompany this article, for example, can be said to be exactly the type of glass mentioned in these old newspapers, but they are near enough for all practical purposes, and must have entered the ports of the Atlantic seaboard in vast quantities. Previous to the War of Independence, imports would be almost wholly English, partly because English glass of lead (flint glass) had so high a reputation, mainly because we took considerable pains to keep other manufacturers out. Two ways were open to importers if they wanted

Continental glass—to import it *via* England, or, rarely, to obtain it at the sale of a prize cargo; there was a sale of this sort at Boston in 1711 and another the following year. Smuggling can be ruled out—the material is too fragile. "Dutch glasses of different types" were for sale in Boston in 1769. I doubt whether there is any special significance in this, though it is suggested that as this date is a mere four years before the celebrated Boston Tea Party, the inhabitants were already demonstrating their abhorrence of tyranny in this very practical manner; a little far-fetched, don't you think.

Decanters are first mentioned in 1719, and at this point—if I didn't keep a firm hand on the reins—you could go wandering off into pleasant by-ways, half-theory, half-knowledge, and end up by not being quite sure whether what we mean by a decanter was exactly what was meant by a decanter in the early years of the eighteenth century; there's an intriguing little note by the publishers of "Glass Notes" on this point, to the effect that the earliest recognised decanter (that is, as distinct from decanter-jugs with handles and bulbous-bodied carafes) is attributable to the reign of Queen Anne; thereafter, till about 1750, not only is no decanter to be found, but no glass jugs, ewers or pitchers. The question is then asked—was there a reversion to pottery? Time marches on and I leave you to decide when is a decanter not a decanter, and other high matters, and draw your attention to Fig. 7, which certainly is one of about the 1760's—and answers the description of an advertisement of 1761: "New fashion'd, engraved" and "Flowered and letter'd." Going back half a century, "Bristol glasses" went to Boston in 1712 accompanied by "bottles"; Miss McKearin notes that if these were not utilitarian bottle-glass containers, but of clear flint glass, then they could be called "decanter," which had already been defined in 1708 as "A bottle of clear Flint Glass for holding the wine etc. to be pour'd off into a Drinking Glass." Other decanters are described as "New fashioned enamelled" (1771) and "Cut, sprigg'd and flower'd" (1772). Apparently "jelly and syllabub glasses" occur frequently. Here are two typical examples. Fig. 4, with the handles, mid-eighteenth century, the other (Fig. 3), the more usual type in fashion from about 1775 until well into the nineteenth century. These extremely pleasant shapes always seem to me singularly ill-designed for their purpose; why have to dig down in a narrow receptacle? Who to-day is a devotee of syllabubs?—they sound horrid

to me, milk and wine whipped-up and sometimes solidified with the aid of gelatine (so says my dictionary); I don't care where the milk goes—to paraphrase G. K. Chesterton—if it doesn't get into the wine.

An advertisement of 1750 mentions "3 feet salts," which must refer to something like Fig. 6, which is a translation of a silver pattern which, with slight modifications, was in fashion from about 1715 to well beyond the mid-century. The piece looks a trifle odd in the photograph (rather like a three-legged toad without a head), and it strikes me as curious that the glassmakers who, on the whole, were capable of



FIGS. 5, 6 AND 7. (LEFT.) AN EARLY TYPE OF AIR TWIST WINE-GLASS WITH A CENTRAL BUMP. (ABOUT 1750.) (CENTRE.) A "3 FEET SALT." THIS IS A GLASS VERSION OF A FAVOURITE GEORGIAN TYPE OF SILVER SALT-CELLAR. ON THE RIGHT IS A SHOULDERED, LABELLED AND ENGRAVED DECANTER OF ABOUT 1760.



FIGS. 3 AND 4. TWO JELLY OR SYLLABUB GLASSES. THE ONE ON THE LEFT IS OF THE LATE EIGHTEENTH CENTURY—THIS STYLE PERSISTED INTO THE NINETEENTH CENTURY. THAT WITH THE HANDLES IS PROBABLY MID-EIGHTEENTH CENTURY, AND IS MUCH MORE RARE.



later compilers of dictionaries; certainly up to 1775. It is, however, common enough to hear people refer to a Monteith, not as a washing bowl but as a punch bowl, and I dare say that it was used often enough for this purpose. A glass "Monteith" appears once in this series of American advertisements, presumably a bowl with a scalloped edge. Nowadays we have acquired lazy habits and refer to the glasses thought to have been made to be used as punch glasses as monteith glasses, or simply monteiths; to my mind, a slipshod and confusing misuse of a plain term. Here are two of the kind thought by some to be these punch glasses, and considered by others to be sweetmeat glasses (Figs. 1 and 2). Collectors in the United States occasionally call them monteith glasses, more frequently Stiegel-type salts, a compliment to that

prominent eighteenth-century emigrant from Cologne, H. W. Stiegel, who brought over workmen from both Germany and England and set up a factory in Pennsylvania. I understand that the experts find it difficult to be definite about dates; the type seems to have been popular for forty or fifty years after 1760 or so and it is presumed that the more elaborate forms, such as Fig. 2, were the earlier. There are advertisements of "glass punch bowls" in 1731 and 1732, and also "white, blew, and jappann'd tea setts," but not again; clearly earthenware or, if you could afford it, silver was more practical when dealing with hot liquids.

Not unnaturally the vast majority of the glassware advertised consisted of wine-glasses. References are numerous, if brief, to changes in fashions with which

we are familiar: for example, 1751 "New fashioned twist stem"; 1757 "Small bumper wine glasses. Also cut. Also engraved and flower'd"; 1768 "Fluted"; 1791 "Elegantly bordered." On the whole, they are not descriptions which enable us to identify particular glasses with certainty, but they serve to show that trade with the ports mentioned was considerable, and included pretty well all the usual types. But what were "The Duchess of Rutland's fancy oval salts which for elegance of shape and cutting [sic] are not exceeded"? This was in 1788. What exactly was this ducal invention?

highly-original designs, should have in this case followed so closely a shape which, however popular and practical in a precious metal, was clearly unsuited to the liquid flexibility of their own material. In fact, the eye of the camera has failed to catch the play of light on this occasion, and these little salts—which are rarities—have a great deal more than quaintness to recommend them.

It seems that glass collectors, unlike silver collectors, sometimes give a very wide definition to the word "monteith" or "monteth," of which Anthony à Wood, that cantankerous, shrewd, donnish old gossip, wrote in 1683: "This year came up a vessel or bason notched



A LONDON EXHIBITION OF STEUBEN GLASS: DESIGNS BY FAMOUS ARTISTS.



"BIMA AND THE SNAKE," DESIGNED BY RADEN BASOEKI ABDULLAH, OF INDONESIA. THIS DISH IS TO BE SEEN AT THE FIRST EXHIBITION OF STEUBEN GLASS TO BE HELD IN THIS COUNTRY. (Diameter 15½ ins.)



THIS VASE, ENGRAVED BY COPPER WHEEL WITH THE FIGURE OF A MANTIS DESIGNED BY GRAHAM SUTHERLAND, IS ONE OF TWENTY PIECES WITH DESIGNS BY BRITISH ARTISTS. (Height, 14½ ins.)



"TIGER BOWL" IS A SHALLOW PLATE DESIGNED BY BRUCE MOORE, THE AMERICAN SCULPTOR. WILLIAM BLAKE'S TIGER IS VIVIDLY PORTRAYED, AND THE OPENING LINES OF "THE TIGER" ARE ENGRAVED ROUND THE RIM. (Diameter, 14 ins.)



SIR MATTHEW SMITH'S DRAWING "REVERIE" HAS BEEN ENGRAVED ON TO THIS WIDE CRYSTAL VASE. (Height, 10½ ins.)



"THE WAVE," BY FRANK DOBSON, R.A., DECORATES THIS VASE, WHICH RISES FROM A BRILLIANT BASE. (Height, 11 ins.)



THIS ENGRAVED VASE OF STEUBEN GLASS BEARS A MYSTICAL DECORATION BY JEAN COCTEAU. (Height, 11½ ins.)



BEARING A DESIGN BY MARIE LAURENCIN, THE ORIGINAL OF THIS ENGRAVED VASE IS IN THE COLLECTION OF M. VINCENT AURIOL. (Height, 11 ins.)



"ORCHIDS," DESIGNED BY SIR JACOB EPSTEIN. IN THIS STEUBEN VASE THE FAMOUS SCULPTOR HAS USED THE MEDIUM OF GLASS FOR THE FIRST TIME. (Diameter, 11 ins.)



HENRI MATISSE DESIGNED THE ENGRAVING ON THIS VASE, THE ORIGINAL COPY OF WHICH IS IN THE MUSÉE DES ARTS DÉCORATIFS, PALAIS DU LOUVRE. (Height, 14½ ins.)

An exhibition of Steuben Glass, the second to be held in this country, is to be seen at Park Lane House, 45, Park Lane, until November 9. The exhibition had its origin in a commission to twenty British artists to make designs for pieces of engraved Steuben crystal. Some of these are shown above; among the other British artists are John Nash, Laurence Whistler, John Piper, Lucian Freud and Oliver Messel. In 1933 Arthur A. Houghton, Jr., whose great-grandfather started the Corning Glass Works over a hundred years ago, turned its small subsidiary, Steuben Glass, to the making of fine crystal. Neither machines nor moulds are

used in the making of Steuben Glass. Its great reputation has been built up on a combination of excellence of material, workmanship and design. Among the most notable exhibits is "The Merry-Go-Round Bowl," designed by Sidney Waugh, which was given to H.M. the Queen by President Truman, as a present on the occasion of her wedding. Steuben Glass cannot be purchased in this country, owing to the ban on imports of luxury products from the dollar area. The glass is spectacularly displayed. The décor has been carried out by Misha Black, from designs by John M. Gates, the director of the Steuben design team.



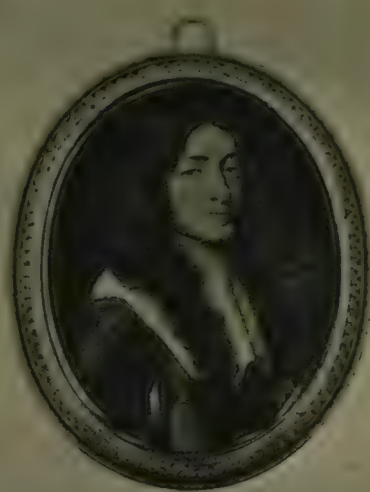
BOUGHT FOR £470 BY THE FITZ-WILLIAM MUSEUM: A MINIATURE OF SIR KENELM DIGBY, BY PETER OLIVER, DATED 1619. (2½ by 1½ ins.)



SOLD FOR £1400: THE EARLIEST MINIATURE IN THE COLLECTION. "A MAN CALLED THOMAS CROMWELL, EARL OF ESSEX"; SCHOOL OF HOLBEIN, c. 1535. (Diameter, 1½ ins.)



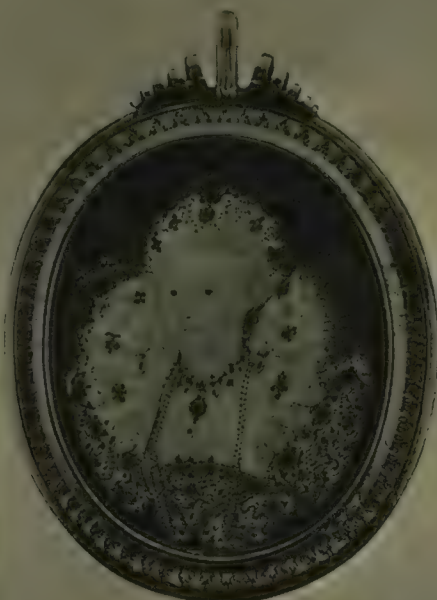
ONE OF SEVERAL PIECES WHICH HAVE BEEN ON LOAN TO THE VICTORIA AND ALBERT MUSEUM: A PORTRAIT OF A MAN CALLED SIR THOMAS RADCLIFF, BY ISAAC OLIVER. (2½ by 1½ ins.)



BOUGHT BY THE VICTORIA AND ALBERT MUSEUM FOR £2300: SAMUEL COOPER'S SUPERB MINIATURE OF JAMES, DUKE OF YORK (AFTERWARDS JAMES II.), DATED 1661. (3½ by 2½ ins.)



THE NATIONAL MUSEUM OF STOCKHOLM PAID £2300 FOR THIS FINE MINIATURE OF FRANCES HOWARD, DUCHESS OF RICHMOND AND LENNOX, BY NICHOLAS HILLIARD. (3 by 2½ ins.)



BOUGHT BY A PRIVATE COLLECTOR FOR £3600: AN EXCEPTIONALLY FINE MINIATURE OF QUEEN ELIZABETH I., BY NICHOLAS HILLIARD. (2½ by 1½ ins.)



£5000, THE HIGHEST PRICE IN THIS SALE, WAS PAID FOR THIS IMPORTANT MINIATURE OF GEORGE CLIFFORD, THIRD EARL OF CUMBERLAND, BY NICHOLAS HILLIARD, c. 1590. (2½ by 2½ ins.)



ISAAC OLIVER'S MINIATURE OF ELIZABETH, QUEEN OF BOHEMIA (KNOWN AS THE "WINTER QUEEN"), WAS SOLD FOR £1200. (2½ by 1½ ins.)



SOLD FOR £1050: AN ATTRACTIVE PORTRAIT OF A LADY, CALLED LUCY, COUNTESS OF CARLISLE, BY SAMUEL COOPER. (2½ by 2 ins.)



DR. THOMAS BODKIN GAVE £2400 FOR NICHOLAS HILLIARD'S MINIATURE "A MAN CALLED KING JAMES I." JAMES SOTHEBY PAID £2 10S. FOR THIS. (1½ by 1½ ins.)



THIS MAGNIFICENT MINIATURE OF ANNE OF DENMARK, WHO MARRIED JAMES I. IN 1590, IS ALSO BY ISAAC OLIVER. IT WAS SOLD FOR £2400. (2½ by 1½ ins.)



SOLD FOR £1150: PETER OLIVER'S FINE MINIATURE OF FREDERICK V., ELECTOR PALATINE AND KING OF BOHEMIA, DATED 1621. (2½ by 1½ ins.)

AN IMPORTANT SALE AT SOTHEBY'S: VERY HIGH PRICES PAID FOR THE SOTHEBY HEIRLOOM MINIATURES.

Sotheby's, the London auctioneers, began their 1955-56 season on Oct. 11 with a five-day sale of the Sotheby Heirlooms, from Ecton Hall, Northampton. These were being sold by order of the trustee in consequence of the death of Lieut.-Colonel H. G. Sotheby, whose family, however, have no connection with one of the earlier partners of the auctioneers. The first day of the sale was devoted to the dispersal of the superb collection of English miniatures of the sixteenth and seventeenth centuries. Although small in number (there were seventy-four lots), it was one of the most important collections to remain in private hands, and it was also, perhaps, the oldest in date of formation after the Royal Collection.

Wide interest had been shown in this important event, and the continued popularity of English miniatures was amply proved by the large crowd that thronged the sale room, and the keen bidding that took place. Museums, private collectors and dealers rivalled each other in the bidding, and some record prices were paid. This collection was founded by James Sotheby at the end of the seventeenth century. There are records of his purchases in a series of green leather-bound notebooks, fortunately preserved at Ecton Hall. Important additions were made to the collection by Charles Sotheby (1820-1887), who bought from the leading dealers in Paris and London.



(ABOVE.) A FAMOUS MINIATURE OF SIR THOMAS MORE AND HIS FAMILY: SOLD FOR £2000, TO A PRIVATE COLLECTOR, AT THE SALE OF THE SOTHEBY HEIRLOOM MINIATURES.

(11½ ins. wide, 9½ ins. high.)

THIS very important miniature was sold at the auction of the Sotheby Heirloom Miniatures held at Sotheby's (the London auctioneers) on October 11. James Sotheby, the founder of the collection, paid 10 guineas for this piece, which he bought in 1705. At the time of its purchase it was ascribed to Holbein; later Horace Walpole thought it to be by Peter Oliver, but the actual painter remains unknown. The miniature shows various generations of Sir Thomas More's family in a composite work and the figures are lettered from A to H with a key in Latin above. They are as follows. (L. to r.): Sir John More (1453?-1530), judge, father of Sir Thomas More; Anne (1511-1577), only daughter of Edward Cresacre, and wife of John More; Sir Thomas More (1478-1535)—he was canonised in 1935; John More (1510-1547), son and heir of Sir Thomas; next are three daughters of Sir Thomas, Cecilia Heron, Elizabeth Daunce (standing) and Margaret Roper (1505?-1544); Thomas More (standing), a son of Thomas and Maria More and a great-grandson of Sir Thomas—he became a Catholic priest; Thomas More (1531-1606), son of John and Anne More and grandson of Sir Thomas; John More, another son of Thomas and Maria More, who died young; Maria, the daughter of John Scrope, who married Thomas More in 1553. This miniature has been on loan at the Victoria and Albert Museum from 1928 to 1955.



(LEFT.) "THREE ELEGANT COUPLES DANCING IN A LANDSCAPE," AN INTERESTING LARGE PANEL BY AN UNKNOWN ARTIST OF THE SIXTEENTH-CENTURY FRANCO-FLEMISH SCHOOL, (52½ by 42½ ins.)

ON the second day of the sale of the Sotheby Heirlooms this interesting painting was sold for £2100. (There is no connection between the Sotheby family, of Ecton Hall, Northampton, and one of the earlier partners of the auctioneers.) The painting was bought by James Sotheby (1655-1720) at the Duke of Norfolk's Sale on June 19, 1703. An entry in one of James Sotheby's note-books, in which he entered his purchases and which were preserved at Ecton Hall, reads: "Paid Mr. John Cook for the dance of Henry VIII. bought at the Duke of Norfolk's sale £20. This dancing piece is painted on thick planks of oak and remains perfect and entire and contains six small whole lengths, viz. King Henry VIII., Thomas Howard, Duke of Norfolk and Charles Brandon, Duke of Suffolk, these by Holbein; Anne Bullen, Queen of England, Mary Queen Dowager of France, Henry VIII.'s younger sister and Margaret Queen Dowager of Scotland his eldest; these ladies were asserted by Sir Peter Lely to be done by Gennet, painter to Francis I. and an acquaintance of Holbein's." Both the identification of the figures and the attribution to Holbein and "Gennet" have since been disputed. James Sotheby ends his entry on a satisfied note: "It had always continued in the Norfolk family in great esteem and by them valued at £500." Among the other important paintings in this sale were works by Boucher, Guardi and Zuccarelli.

A MINIATURE OF THE MORE FAMILY, AND A PAINTING OF A ROYAL DANCE: FROM THE SOTHEBY HEIRLOOMS.



THE WORLD OF SCIENCE.



A JAY TAKES TO CIGARETTES.

By MAURICE BURTON, D.Sc.

I AM setting on record the events of this afternoon while they are still clear in mind. It is the story of a quite fantastic display by *Jasper*, our tame jay. Neave Parker had come down to try for photographs of *Corbie*, the rook, "anting" with lighted matches and cigarette-ends. On my way from the house to *Corbie's* aviary, in company with my daughter and Neave Parker, we passed *Jasper's* aviary. I was smoking a cigarette, and with the words "I don't suppose it's any good trying you," I pushed the smouldering end of the cigarette through the wire to *Jasper*. He took it, held it in his beak, hopped to the ground and played about with it in the way he plays with any inedible object. That is, he dropped it, picked it up again, hopped on to a perch, put it down, picked it up again, dropped it on the ground, then jumped to the ground and picked up the cigarette-end once again.

Then it happened. *Jasper* went into the full anting display in a most dramatic fashion. He brought his wings forward to their full extent, the wings curving inwards in front of the body, so that the tips almost met in front. It was as if he were trying to form a protective canopy over something in front of his breast. The magnificent colouring of his wings was shown to the full and his whole pose was statuesque. Then he ran along the floor of the aviary, still holding this pose, paused for a moment, turned and ran back, still holding the anting posture. By now he had dropped the cigarette-end, but the display still continued. He hopped on to a low perch and resumed a normal posture, but in a moment he curved his wings forward again, dropped to the ground again, and, for the next few moments, went intermittently into the full display, still with nothing in his beak, unless it was the taste of tobacco. Finally, all this extraordinary behaviour ceased and *Jasper* was himself again.

How long this display lasted it is impossible to say. Probably less than half-a-minute. It caught us all unprepared. My daughter had tried *Jasper* with ants when he was first fledged and he had shown no interest in them. I had, at intervals since, tried the effect of smoke, in the way which sets *Corbie* anting violently, but all had been without result. We had expected no reaction from him now, so no attempt had been made beforehand to have the camera ready for instant action. Moreover, the manner in which *Jasper* had taken the cigarette-end, and for a while had merely played with it, had put us completely off our guard. Indeed, we were about to pass on when "it" happened.

Frantically Neave Parker tried to bring his camera into action, to make the short-range focus necessary, but only to accomplish it as the display died down.

We had some shots at *Corbie* that afternoon, with the usual difficulties due to his camera shyness, but for the most part we concentrated on *Jasper*, who has no inhibitions regarding cameras. I went into the aviary with him, lit another cigarette and handed it to him. He displayed again. He did so again and again during the next three hours that afternoon, but never again with the same vigour and as continuously as on that first occasion. Even so, we learned a lot about this baffling phenomenon.

To begin with, *Jasper* does not, as is the usual way in anting, rub the cigarette along the inside of his wings. At best, he passes it along the forward

margin of the wing. He goes into the display best with a cigarette-end that is not still alight, but is still slightly warm immediately after having had the hot ash removed. That, no doubt, was why he did not immediately react to the first cigarette-end I gave



THE SAME JAY (AS IN THE LOWER PHOTOGRAPH) HOLDING A MATCH AND AGAIN "ANTING." THE BIRD WILL BE ATTRACTED BY A LIGHTED MATCH BUT WILL NOT TAKE IT IN HIS BEAK. HE WILL TAKE A COLD, BUT DEAD, MATCH AND MERELY PLAY WITH IT OR PECK OFF THE CHARRED HEAD AND SWALLOW IT. BUT A MATCH BLOWN-OUT AND PRESENTED IMMEDIATELY, WITH A WISP OF SMOKE JUST LEAVING IT, WILL BE ACCEPTED AND WILL INDUCE THE "ANTING" DISPLAY.

Photographs by Neave Parker.



PHOTOGRAPHED IN THE "ANTING" POSTURE: A COMMON JAY HOLDING IN HIS BEAK THE END OF A CIGARETTE. IN THIS STATUESQUE POSE THE WINGS ARE BROUGHT WELL FORWARD, CURVING INWARDS, THE TAIL BEING TWISTED TO ONE SIDE. Apparently it is the gentle warmth that is responsible for touching-off this extraordinary display, although by association other things can act as a stimulus, such as the sight of a flame, smoke or even an unlighted cigarette. Such associations may not always induce the display, but a gentle warmth will do so invariably.

him. It was not the tobacco itself that produced the display, for if a cold cigarette-end was offered to him he took it and merely pulled it to pieces without the slightest sign of a display. Yet it was very clear that he had already associated the sight of a cigarette with this orgy he had passed through. Thus, whenever a cigarette or a piece of one was produced he came over at once to take it. These objects were like an irresistible magnet to him, although he did not ant with them unless warm. But it went much further than this.

I roll my own cigarettes and keep the tobacco and papers in a tin in my hip pocket. Throughout that afternoon I rolled a number of cigarettes, squatting in the aviary. In a very short time *Jasper* would fly to perch beside me, not only as soon as I produced a fully-made cigarette, but would sit beside my hands and sometimes would half-raise his wings in the anting display as soon as I started to roll a cigarette. He also became interested in that hip pocket. Furthermore, he showed an unusual interest in me, probably as a source of cigarette-ends. He jumped on to my shoulders and tweaked my ears, climbed on to my head and pulled my hair, neither of which he had ever done before. The whole of his behaviour, apart from the actual anting display, suggested an ecstasy and the compelling influence of acute sensual or sensory craving. (I feel these words are not too strong to describe the bird's mood and actions.)

We later tried *Jasper* with a number of aromatic or acid substances, such as vinegar, cloves, lemon-juice, cold tobacco-ash, moth-balls and ginger root. Some of these he ate, some he pulled to pieces. None produced an anting display, although these substances have produced the display in other birds. We tried him with ants. He picked up one in his beak and then dropped it. That was all the interest he showed.

The first thing to be noted is that "anting" is not necessarily associated with ants. The posture struck, which is unlike any other posture assumed by birds, can be induced by a mild heat or something simulating it—there are many reports of birds anting with such things as lemon-juice, wood-ash, moth-balls, and the like. Ants, with their formic acid, provide the most common source of this series of substances in nature. The other most striking observation, familiar to all who have studied anting, is, however, the seeming ecstasy associated with the performance. Finally, it seems that the performance may vary from bird to

bird, in the manner of its execution and in the substance or substances inducing it. As to the manner, *Jasper* sometimes held his tail horizontally backwards or spread it in a fan, although in the typical anting attitude it is brought forward and to one side.

Finally, there is this note to add about the other substances inducing anting. In *Jasper's* aviary is a tame crow. He showed great interest in all that was going on and was offered the same things as *Jasper*, admittedly not with the same frequency, but that was because he merely played with them or pulled them to pieces. There was one exception to this: when offered lemon-juice he tried to rub it under his wings and went half-way into the anting attitude. *Jasper*, by contrast, even when in full anting mood, took the lemon-juice and showed merely a distaste for it.

THE INDIAN FLOODS, DROUGHT IN ENGLAND, AND BUILDINGS IN THE NEWS.



WATER SHORTAGE IN NORTHERN ENGLAND: A VIEW OF BURNHOPE RESERVOIR IN WEARDALE, CO. DURHAM, WHERE THE NORMAL LEVEL IS MARKED BY THE LINE OF TREES. Although heavy rain fell in many parts of the country early in October and made a break in the long, dry spell, water shortage was causing much concern in many parts, particularly in the North of England and in Wales, where the threat to industry was especially menacing in Ebbw Vale. In the West Riding of Yorkshire,



THE NAKED, ROCKY SLOPES OF SMIDDYSHAW RESERVOIR, NEAR WASKERLEY, CO. DURHAM. THE NORMAL WATER-LEVEL IS JUST BELOW THE PERIMETER WALL. Wakefield was dangerously short of water and stand-pipes were fitted in many streets to meet the necessity of water rationing. We show above, two striking photographs of reservoirs in Co. Durham—a county not normally short of water—where the water-level is far below what is usual or safe.



AT THE DEDICATION OF THE REBUILT FRENCH CHURCH OF NOTRE DAME, IN LEICESTER SQUARE: CARDINAL FELTIN SINGING PONTIFICAL HIGH MASS. On October 16 the rebuilt church of Notre Dame de France, Leicester Square, the only French Roman Catholic Church in London, was opened with a Pontifical High Mass sung by the Archbishop of Paris. Cardinal Griffin preached. Above the altar hangs an Aubusson tapestry.



TO BE OPENED BY THE QUEEN: THE MAIN BUILDING OF THE NEW VETERINARY SCHOOL AT CAMBRIDGE. THE CEREMONY WAS TO TAKE PLACE ON OCTOBER 20, DURING THE VISIT OF H.M. THE QUEEN AND THE DUKE OF EDINBURGH TO CAMBRIDGE.



A SIDELIGHT ON INDIAN FLOODS WHICH HAVE AFFECTED SOME 6,000,000 PEOPLE: VILLAGE HOUSES NEAR DELHI, ISOLATED BY THE FLOOD WATERS. After the severe floods of the Indus Basin in early September, there have come, a month later, even severer floods in the Punjab, where by October 9 about 12,000 square miles were inundated by unprecedented flooding, mainly in the Ravi and Jumna Rivers, and unofficial estimates put the death-roll as high as 5000.



REFUGEES FROM THE INDIAN FLOODS: A CROWDED TRAIN STEAMING SLOWLY AWAY FROM THE AREAS FLOODED BY THE JUMNA NEAR DELHI. The districts to suffer most were Gurdaspur, Amritsar, Jullundur, Ferozepore and Ludhiana. According to the Punjab Government, by October 12 more than 6,000,000 people were affected; and on October 13 a wave of panic spread through the Punjab when the meteorologists predicted more rain.

SOME PEOPLE AND EVENTS
IN THE NEWS.



BEHIND THE POLITICAL SCENE :
THE LATE DR. THOMAS JONES.

Dr. Thomas Jones, C.H., who was Deputy Secretary to the Cabinet from 1916 to 1930, died on October 15, aged eighty-five. From 1930 to 1945 he was first secretary of the Pilgrim Trust, and in 1952 was elected chairman for two years. His book "A Diary with Letters," published last year, is an important historical document with its day-to-day account of movements behind the political scene. [Photograph by Annan.]



DISCUSSING PERSIA'S ENTRY INTO THE
TURKEY-IRAQ PACT.

On October 11, the Persian Government announced that it was to join the Turkey-Iraq mutual defence pact, signed in Baghdad last February. Shortly afterwards, the Shah of Persia (right) and the Prime Minister of Iraq, Nuri es-Said, met to discuss this step, which was particularly welcomed in Iraq. Some days earlier the Shah, in a speech from the Throne, had emphasised the dangers of neutrality for Persia. Persia's decision was welcomed in a message from the British Government.



DEATH OF THE
DOWAGER VISCOUNTESS HAMBLEDEN.

Esther, Viscountess Hambleden, the widow of the second Viscount Hambleden, died at her London home on October 11. She was the third daughter of the fifth Earl of Arran and married Viscount Hambleden (Mr. Frederick Smith, as he then was) in 1894. She shared her husband's interest in the family firm of W. H. Smith and Son, and was noted for her generous support to many voluntary hospitals. She was an outstanding hostess at their great house, Greenlands, near Henley.



RETURNING AFTER NEARLY TWO YEARS IN BRITAIN :
THE KABAKA OF BUGANDA.

The Kabaka of Buganda left London Airport early on October 16, on the first stage of his return journey to Kampala, after nearly two years' exile in England. Before he left, the Kabaka issued a statement expressing his confidence of a resumption of "the valued traditional friendship" between Britain and his country. Even before his departure vast crowds of the Kabaka's subjects were flocking to Kampala to welcome him home. Triumphal arches were erected along the 20 miles between Entebbe and Kampala, along which he drove after landing at Entebbe Airport.



DEATH IN NEW YORK OF A FORMER SOCIALIST MINISTER :
MR. HECTOR McNEIL.

After he had had a stroke while travelling to the United States in the *Queen Mary*, Mr. Hector McNeil died in a New York hospital on October 12. Mr. McNeil, who was only forty-eight, was M.P. for Greenock. On graduating from Glasgow University he became a journalist and was soon deeply involved in local politics in Glasgow. In 1941 he entered Parliament as the Socialist Member for Greenock. After two minor appointments he became Parliamentary Under-Secretary at the Foreign Office in 1945. In this capacity, and as Minister of State, he represented Great Britain at many important international meetings. [Photograph by Karsh.]



AN EXPERT IN STEEL
PRODUCTION : THE LATE
SIR ALEXANDER DUNBAR.

Sir Alexander Dunbar, who was Controller-General of the Ministry of Aircraft Production from 1942-43, died on October 14, aged sixty-seven. He was appointed a director of the English Steel Corporation in 1933, and joined the board of Vickers-Armstrongs in 1937.



THE DEATH OF LADY LEGB :
VERY SHORTLY AFTER HER
HUSBAND.

Lady Legh, the widow of Sir Piers Legh (whose death is noted elsewhere on this page), herself died on October 17, the day after her husband's death. She had been seriously ill for some weeks, and did not know of her husband's death. She was married to Sir Piers in 1920.

ITEMS OF PERSONAL AND
POLITICAL INTEREST.



ELECTED CHAIRMAN OF THE LABOUR PARTY
EXECUTIVE : MR. E. G. GOOCH.

At a meeting of the new Labour Party Executive on October 13, Mr. E. G. Gooch, M.P. for North Norfolk, was elected chairman for the next twelve months. Mr. Gooch, who is sixty-six, is President of the National Union of Agricultural Workers. Miss Margaret Herbison, M.P. for North Lanark, was elected vice-chairman. Mr. E. Irwin declined the office of chairman for health reasons.



MEETING ABOARD H.M.S. VICTORY : ADMIRAL
GOLOVKO (LEFT) AND ADMIRAL SIR GEORGE
CREASY.

During the visit of the Soviet naval squadron of two cruisers and four destroyers to this country, the Commander-in-Chief, Soviet Baltic Fleet, Admiral Golovko, with some of his officers, lunched aboard H.M.S. *Victory*, where they were received by Admiral of the Fleet Sir George Creasy, Commander-in-Chief, Portsmouth.



THE FORMER MASTER OF THE HOUSEHOLD DIES :
SIR PIERS LEGB.

The Hon. Sir Piers Legh, who served both King George VI. and Queen Elizabeth as Master of the Household, died in London on October 16, at the age of sixty-four. He was appointed equerry to the Duke of Windsor, then Prince of Wales, in 1919, and served him till his Abdication. In 1937 he was appointed equerry by George VI., and promoted to the post of Master of the Household in 1941. After the accession of Queen Elizabeth II. he was reappointed and remained in the post until he retired in 1954.

PERSONALITIES AND EVENTS OF THE WEEK:
SOME PEOPLE IN THE PUBLIC EYE.



WINNING A 10,000 METRES EVENT IN RECORD TIME: D. A. G. PIRIE.

The most interesting event in the athletics match between London and Prague at the White City on October 12 was the 10,000 metres, in which D. A. G. Pirie triumphed over the Czech wonder runner, Emil Zatopek. Pirie's time of 29 mins. 19 secs. is the fastest for any 10,000 metres event run in this country. Prague won the men's match with 110 points to 106, but London won the women's match with 39 points to 27.



CHOSEN TO PLAY AGAINST THE UNITED STATES AT THUNDERBIRD SPRINGS, CALIFORNIA, IN NOVEMBER: THE BRITISH RYDER CUP TEAM.

The British Ryder Cup team to play the United States at Thunderbird Springs, California, on November 5 and 6 were photographed at Coombe Hill Golf Club, in Surrey, before leaving for America. They are (l. to r.): H. Bradshaw (Portmarnock), Eric Brown (Buchanan Castle), C. O'Connor (Bundoran), H. Weetman (Croham Hurst), John Fallon (Huddersfield), Dai Rees (South Herts; captain), S. S. Scott (Carlisle City), Arthur Lees (Sunningdale), K. Bousfield (Coombe Hill), and John Jacobs (Sandy Lodge).



COMING ASHORE AFTER SWIMMING THE CHANNEL: MISS FLORENCE CHADWICK.

The Californian swimmer, Miss Florence Chadwick, aged thirty-four, swam the Channel on October 11-12 in 13 hours 55 mins., a time submitted to the Channel Swimming Association for ratification as a new record. It is 11 mins. inside the previous record, established in August by Mr. W. Pickering. After coming ashore, Miss Chadwick abandoned her intention of making a return swim to Dover owing to the low sea temperature prevailing.



WITH THEIR CHILDREN AND GRANDCHILDREN: THE PRESIDENT OF PORTUGAL, GENERAL CRAVEIRO LOPES, AND HIS WIFE IN A FAMILY GROUP.

General Craveiro Lopes, President of Portugal, is due to arrive in this country with his wife on October 25 for a three-day State visit. This photograph shows General Craveiro Lopes with one of his grandchildren seated on his lap; with him is his wife (left, centre) and their daughter, three sons, son-in-law, daughters-in-law, and six grandchildren. During their State visit to Britain the President and his wife will be the guests of the Queen at Buckingham Palace. The programme for their visit includes a banquet at the Palace and another at the Portuguese Embassy; and a luncheon at Guildhall as the guests of the Lord Mayor.



ARRIVING AT SALE AIRPORT FROM PARIS: SI BEKKAI, A MEMBER OF THE COUNCIL OF THE THRONE (SECOND FROM RIGHT), GREETED BY OTHER MOROCCAN LEADERS.

It was announced on October 15 that the four members of the Moroccan Council of the Guardians of the Throne had been appointed. They are Haj Mohammed El Mokri, centenarian Grand Vizier, Si Bekkai, Si Sbihi and Si Tahar. Si Bekkai arrived back in Rabat from Paris on October 14 and was greeted by other Moroccan leaders. Our photograph shows (l. to r.) Si Sbihi (second from left, half-hidden), Si Thami el Mokri, Si Bekkai and M. Donadieu, representing M. Joly, Minister for Moroccan and Tunisian Affairs.



FOLLOWED CLOSELY BY REPORTERS AND CAMERAMEN: GROUP CAPTAIN PETER TOWNSEND IN LOWNDES SQUARE, LONDON, WITH MRS. JOHN WILLS (LEFT).

On October 13 Group Captain Peter Townsend visited Clarence House for about two hours. He later spent the week-end at Allanby, Binfield, Berkshire, the home of Mr. and Mrs. John Lycett Wills. Princess Margaret, who is a cousin and close friend of Mrs. Wills, was also a guest in the house for the week-end. A statement issued from Clarence House on October 14 stated that "No announcement concerning Princess Margaret's personal future is at present contemplated."



A GIFT FROM CZECHOSLOVAKIA TO SIR LAURENCE AND LADY OLIVIER (VIVIEN LEIGH): EMIL ZATONEK AND HIS WIFE PRESENT A PAIR OF ENGRAVED GLASS VASES.

On October 13 the Czechoslovak long-distance runner, Emil Zatopek, and his wife, Danislava Zatopkova (left), presented a pair of engraved glass vases to Sir Laurence Olivier and his wife, Vivien Leigh, at the Bohemian Glass Exhibition, now on at the Tea Centre, in London. The vases, which are engraved with portraits of Sir Laurence and Lady Olivier, are a gift from the Czechoslovak people in recognition of the Oliviers' contribution to the art of Shakespeare's drama.

DEPARTURES AND OTHER ITEMS: MORE PEOPLE AND EVENTS IN THE NEWS.



THE 1ST BN. THE GORDON HIGHLANDERS FLY TO CYPRUS.

About thirty officers and 600 men of the 1st Bn. The Gordon Highlanders flew from the airfield at Lyneham, Wiltshire, to the R.A.F. airfield at Nicosia, in Cyprus. The first of the sixteen aircraft carrying the Battalion left on October 14. Our photograph shows the Commanding Officer, Lieut-Colonel J. E. G. Hay, just before he left Lyneham. Colonel Hay told reporters that it was the quickest move which his Battalion had ever made.



MRS. PRUNELLA ALBERS (FORMERLY MISS PRUNELLA STACK) REUNITED WITH HER TWO SONS—FOUND AFTER A NIGHT SEARCH ON A MOUNTAIN NEAR CAPE TOWN.

On October 6, Diarmaid, fifteen, and Iain, thirteen, the two sons by her first marriage with Lord David Douglas-Hamilton, of Mrs. Prunella Albers, were lost when on a walk on the Atlantic seaboard of the Cape Peninsula. Mrs. Prunella Albers was formerly Miss Prunella Stack, the leader of the Women's League of Health and Beauty. When the boys had failed to return, two search-parties were sent out. One of these found them in a cave overlooking Duiker Point, where they had taken shelter for the night.



LEAVING ENGLAND AFTER A FOUR-WEEK PRIVATE VISIT: KING FEISAL OF IRAQ.

King Feisal of Iraq, who arrived in this country for a four-week private visit on September 13, left London Airport for home on October 13. During his visit, the King fulfilled many engagements, including lunch with Sir Anthony Eden and with the Foreign Secretary, Mr. Harold Macmillan. He visited Oxford University as a guest of the Vice-Chancellor on October 9 and two days later went to Cambridge University.



THE WORLD PLOUGHING CHAMPION FOR THE SECOND TIME: MR. HUGH BARR.

The third world ploughing championships were held at Uppsala, in Sweden. The winner, for the second successive year, was Mr. Hugh Barr, of Northern Ireland. There were twenty-four competitors, of whom the Irish, British and Canadian entrants were outstanding. After a bad start on the first day, Mr. Barr made a magnificent rally in the later stages of the competition, which enabled him to retain the championship. His tractor was a Fordson Major Diesel, with a Ransomes two-furrow plough.



GIVING THE PRESIDENTIAL ADDRESS AT THE OPENING OF THE CONVOCATION OF CANTERBURY: THE ARCHBISHOP OF CANTERBURY, DR. FISHER.

The Archbishop of Canterbury, Dr. Fisher, addressed the full Synod of Canterbury Convocation in London on October 11, the opening day of the Convocation. He devoted his presidential address to a defence of the Church of England's relation of "limited inter-communion" with the Church of South India, which had aroused strong controversy among those who assumed, said Dr. Fisher, that conversations were based on "an unguarded and sentimental soft-heartedness and not on hard-headed theological discussion."



A FAMOUS PAINTER TURNS FILM ACTOR: MAURICE UTRILLO IN PARIS.

The French painter Maurice Utrillo, who is famed for his Parisian street scenes, is seen here painting at the Place du Tertre on the Hill of Montmartre. But M. Utrillo, who is seventy-two, was there not only to paint; he was posing for the film "Si Paris Nous Etait Conte," which is directed by Sacha Guitry. Maurice Utrillo, whose paintings are well known and sought after the world over, is one of the last great figures of the Impressionist movement to survive.



EMBARKING FOR AUSTRALIA: MRS. BARBARA PORRITT, AUSTRALIA'S ONE MILLIONTH POST-WAR EMIGRANT, RECEIVES A BOUQUET.

On October 12 Mr. and Mrs. Dennis Porritt sailed for Australia with 300 other British migrants on board the liner *Oronsay*. Before her marriage in September, Mrs. Porritt, who was then Miss Barbara Wood, was told that she was the millionth post-war emigrant to Australia. Her arrival in Australia is expected to be highly publicised. She will be welcomed by a Cabinet Minister and will probably appear in radio and in films.



ADMIRAL EARL MOUNTBATTEN (LEFT) RECEIVES A NORWEGIAN GUEST.

Vice-Admiral J. E. Jacobsen, Commander-in-Chief of the Royal Norwegian Navy, arrived in England for a five-day courtesy visit on October 10. He was the guest of the Board of Admiralty, and on the first evening of his visit he was received at his home by Admiral Earl Mountbatten, the First Sea Lord.



THE ANTARCTIC SURVEY EXPEDITION PREPARES TO SAIL: MR. PETER MOTT (RIGHT) STUDIES A MAP WITH CAPTAIN J. C. RYGE.

Helicopters will be used by members of an Antarctic Survey expedition which is going out to prepare a map of Graham Land. The Danish ship *Oluf Sven* (Captain J. C. Ryge) is carrying the expedition, which is being led by Mr. Peter Mott, who has undertaken three expeditions to Greenland. In charge of the flying crews is Mr. John Saffery, who was a photographic reconnaissance pilot during the war.

PERSIA AND THE TURKEY-IRAQ PACT.



THE SHAH OF PERSIA READING THE SPEECH FROM THE THRONE, WHEN OPENING THE SIXTH SESSION OF THE PERSIAN SENATE ON OCTOBER 8.



THE PERSIAN SENATE LISTENING TO THE SHAH'S SPEECH IN WHICH HE URGED THE NECESSITY FOR PERSIA'S JOINING THE TURKEY-IRAQ PACT.



THE SHAH OF PERSIA GREETING MEMBERS OF THE CABINET, WHEN HE ARRIVED FOR THE INAUGURATION OF THE SIXTH SESSION OF THE SENATE.

On October 8, at the opening of the sixth session of the Persian Senate at Teheran, the Shah in his Speech from the Throne referred to improved Persian-Soviet relations, but urged the necessity for Persia to join regional pacts. "Our neutrality," he said, "was violated twice during the last half-century and we can not depend on mere treaties, often ignored by powerful enemies. . . . Adherence to regional pacts, permissible under the United Nations Charter, lessens the danger of war." On October 11 the Persian Government announced that it would follow the example of Britain and Pakistan in joining the Turkey-Iraq mutual defence pact signed in Baghdad last February. On October 12 Russia protested against this proposed action and called the pact an instrument of aggression; and on October 16 the Persian Government replied, describing the Russian Note as incorrect and inadmissible.

GERMAN P.O.W.s RETURN FROM RUSSIA.

The return of German prisoners of war from Russia, under the agreement made between Marshal Bulganin and Dr. Adenauer in September, which began on October 6, has continued steadily. Those returning to the Friedland camp in West Germany have received a warm welcome, to which the East German Communist Party has taken exception. No special privileges, it appears, are being given to those returning to East Germany. Perhaps the most pathetic feature at Friedland camp has been the presence of relations, wives, mothers and fathers, who still have no news of missing members of their families and who hold up notices showing names and photographs in the hope that perhaps some returning prisoner may know something of the missing men. On October 11 a number of women and children were for the first time among those returning; and these had put on their train a banner saying "We thank Adenauer."



"WHO KNOWS — ?": SEEKING THEIR STILL MISSING ONES, WIVES, MOTHERS AND FATHERS MEET THE RETURNING P.O.W.s IN CASE THEY KNOW SOMETHING.



REUNION AFTER THIRTEEN YEARS: COUNT BISMARCK WITH HIS MOTHER—A SCENE TYPICAL OF MANY POIGNANT MEETINGS AT FRIEDLAND CAMP.



RETURNED FROM IMPRISONMENT IN RUSSIA: HARALD KRUPP VON BOHLEN UND HARBACH, ONE OF THE FAMOUS KRUPP FAMILY OF RUHR STEEL MAGNATES.

THE WORLD OF THE THEATRE.

WHITEWASH AND TAR.

By J. C. TREWIN.

"NO scandal about Queen Elizabeth, I hope?" observes Sneer as he waits for Mr. Puff's tragedy of "The Spanish Armada" in Sheridan's "The Critic." And the conversation proceeds:

PUFF: O lud! no, no; I only suppose the governor of Tilbury Fort's daughter to be in love with the son of the Spanish admiral.

SNEER: Oh, is that all!

DANGLE: Excellent, i' faith! I see it at once. But won't this appear rather improbable?

PUFF: To be sure it will—but what the plague! A play is not to show occurrences that happen every day, but things just so strange that though they never did, they might happen.

I remembered this while sitting at the Royal Court Theatre the other night. Any member of the Fellowship of the White Boar who had said anxiously, "No scandal about Richard the Third, I hope?" would have had the most reassuring of answers. The play presents Richard as the best fellow in the world. No unguarded talk here about cacademons and bottled spiders—and just as well, too: insult Richard's memory in the presence of his supporters, and your head may answer for it.

These ardently vocal historians have been active. The late "Gordon Daviot," dramatist of "Richard of Bordeaux," was an admirer of Crookback and left an adulatory play called "Dickon," done at Salisbury early this year. And now two new playwrights, O. and I. Wigram, raise the banners of the unorthodox at the appropriately-named Royal Court Theatre. Their play is "The Sun of York."

Avowedly polemical, this is one long drench of whitewash. In their enthusiasm to prove that Richard was "the victim of one of the most unscrupulous frame-ups in history," the dramatists—whose intelligence and fervour we do not doubt—have endowed him with every virtue. The result, alas, is tedious on the stage. I am ready to believe that Richard has been maligned; but I do not go to the theatre to be told so. One of the authors has written a long historical note which is included as a pamphlet in the programme and is worth reading. It begins:

This play is based on the most careful research into material dealing with Richard III., from which the only common-sense conclusion is that he did *not* murder his nephews, but was, on the contrary, a man of noble character, beloved by those who knew him best. To this day in Yorkshire the expression, a "King Dick," denotes anyone enjoying great popularity. Bacon wrote of him that in the North "... the memory of King Richard was so strong that it lay like lees in the bottom of men's hearts, and if the vessel was but stirred, it would come up." The news of his betrayal and death at Bosworth was greeted with dismay and mourning.

The pamphlet ends:

Few kings in our history have so much right to the gratitude and respect of their subjects as this one who has been so grossly blackened by one evil man, who was himself universally hated.

Maybe; but this is the theatre, and in performance the play which illustrates the pamphlet comes to us as a laboriously-composed chronicle, going through the facts but never quickening them for our excitement. I would rather hear about the reclaimed Richard in a book. There the dramatists of "The Sun of York" would have at least one reader outside the Fellowship. In the theatre obvious enthusiasm has sifted to dust. Clichés abound; and the prose seems to be on the knife-edge of the tamest verse, "You show great courage in the stand you take," "This hits me hard! It finds my weakest spot!", and so on. Moreover, some of the phrasing is

incautious. A polite first-night audience could hardly restrain a chuckle when Father Dominic replied to Morton's hint at the Princes' murder, with a mild "You do not think that this goes a little far?"

One might employ it as a comment on the play. I need add simply that Leslie French has produced with care in sets by George Toynbee-Clarke that deserve all praise. Mr. French's Richard is a taut achievement, though in the circumstances it cannot be more than a curiosity. There are one or two able performances, and some less able, in a cast that finds

itself struggling. The chief villain in the new reading is Morton, Bishop of Ely, who "made the building-up of Henry Tudor his life's work." Valentine Dyall does not appear to believe in him—he goes a little far, perhaps—and so the plot never really establishes itself in the mind. We hear the voice (Mr. Dyall has a fine voice), but we do not see the man. Incidentally, I suggest that if the play is revised, the dramatists might cut out the dream-scene for Morton and Richard on the eve of Bosworth. It rams home the moral too

hard; and when Morton says that he is here, though his body lies asleep in France, one could hardly help remembering Dunois in the "Saint Joan" epilogue: "My body is very comfortably asleep in my bed at Châteaudun; but my spirit is called here by yours."

The point is that, whatever Richard was in life, and however unscrupulously he has been treated, the theatre is not the place for his rehabilitation. The theatrical Richard must always be the Gloucester who moved down the path towards Bosworth, the "absolute master of the arts of dissimulation" that Irving gave to the theatre, and that Laurence Olivier has heightened in what is one of the unmistakably great performances of our time. We must leave it there; but I could not help asking myself, on that night at the Court, what Henry Irving—the fiftieth anniversary of whose death at Bradford has just passed—would have made of a play so defiantly at odds with tradition.

There is a 'complex' piece of smiling villainy at the Aldwych Theatre in a play called "The Whole Truth." In this the villain has gone to the most fantastic pains to commit a murder and to incriminate an innocent man. He has, so to speak, a knife in one hand and a bucket of tar in the other. (Not a speck of whitewash to be seen.)

For two-thirds of the night Philip Mackie's play is extremely clever. He lets us have all the facts. We know what the murderer has done, and here he is before us, lying his way through the night with a creamy confidence. He is bound to break down somewhere. We realise that. But how will he? The confident film director who has been trapped is reduced almost to grim mirth as he considers his own plight—an innocent man with apparently no hope. The murderer, by now the dear friend of the police, prepares to go home to a good night's rest. Can anything be done? Can anyone do more than speak the truth, the whole truth, and nothing but the truth?

For two acts, as I have said, this is the soundest of thrillers—artificial, inevitably, but exciting. Then the third act breaks down. The criminal becomes wildly reckless; the play streams off in tatters on the wind across Hampstead Heath (and, speaking as a Hampstead man by adoption, I can assure you that these goings-on are most unlikely). Nevertheless, the author does retain his hold. By this time we have come to feel so much for the man in the trap that we want desperately to see him get out of it. Because of Mr. Mackie's earlier acts we condone the improbabilities of the third (though not, perhaps, the sudden violence to one character we have come to like).

An imperfect play but exciting—if you can forgive that last fling. It is acted rightly by Leslie Phillips, the smiling damned villain with the vocal purr, and by Ernest Clark as he gropes in a nightmare. A word, too, for Ellen Blueth as an uncompromising Dutch maid better to meet on the stage than off. Whitewash, then, at the Court, tar at the Aldwych. It has been a week for extremists. We want now a mild evening in what catalogues used to describe—and may do still—as "delicate pastel tints."



"MR. MACKIE BRINGS IT OFF, IN THE FACE OF ALL REASON, AND HE HAS THE PERFORMANCES OF ERNEST CLARK, LESLIE PHILLIPS AND A SERVICEABLE COMPANY TO AID HIM": "THE WHOLE TRUTH" (ALDWYCH), BY PHILIP MACKIE, SHOWING A SCENE FROM THE SECOND ACT, WITH (L. TO R.) DETECTIVE-INSPECTOR BRETT (ARNOLD BELL); DETECTIVE-SERGEANT PETTY (ROBERT BRUCE); CARLISS (LESLIE PHILLIPS); LEWIS PAULTON (ERNEST CLARK); AND BRENDA PAULTON (SARAH LAWSON).



"IN PERFORMANCE THE PLAY... COMES TO US AS A LABORIOUSLY-COMPOSED CHRONICLE, GOING THROUGH THE FACTS BUT NEVER QUICKENING THEM FOR OUR EXCITEMENT": "THE SUN OF YORK" (ROYAL COURT), SHOWING A SCENE FROM THE PLAY, WITH (L. TO R.) KING RICHARD III. (LESLIE FRENCH); THE DUCHESS OF YORK (WINIFRED EVANS) AND ANNE NEVILLE, RICHARD'S WIFE (JULIA HARLAND). THE PLAY IS WRITTEN BY O. AND I. WIGRAM.

OUR CRITIC'S FIRST-NIGHT JOURNAL.

"THE SUN OF YORK" (Royal Court).—Historians, we gather, should be rapidly re-casting the reign of Richard the Third. The man, according to the authors of this new play, O. and I. Wigram, was, in fact, everything that we have been told he was not. And who told us first? Morton, Bishop of Ely, said to be at the root of all evil. But there is also a play called "Richard the Third" which has had a certain measure of success, and which is likely to outlive "The Sun of York." The case for Richard may be strong; the theatre is no place to raise it, for on the stage there can be only one Crookback. Leslie French's production (he is himself the white-washed King) is gallant and, one fears, doomed. (October 5.)

"THE WHOLE TRUTH" (Aldwych).—Richard's supporters may agree that "the truth, the whole truth, and nothing but the truth," can sometimes be a meaningless phrase. The unlucky film director, played at the Aldwych by Ernest Clark, would certainly say so. We see him, in a thriller by Philip Mackie, all but trapped into paying for a crime he did not commit. Two first-rate acts are followed by a wildly improbable third; but I doubt whether playgoers will worry until they are out of the theatre. Mr. Mackie brings it off, in the face of all reason, and he has the performances of Ernest Clark, Leslie Phillips and a serviceable company to aid him. (October 12.)

NAVAL NEWS, POLICE AND CIVILIAN VEHICLES, AND A NEW BRITISH AIRCRAFT.



TO DEAL WITH NEW DISTURBANCES AT KLAKSVIG: A BLACK POLICE VAN (FOREGROUND) SENT TO KLAKSVIG FROM DENMARK IN THE FRIGATE *ROLF KRAKE*.

At the end of September the Danish Government sent the frigate *Rolf Krake*, with 150 seamen and fifty police on board, to Klaksvig, in the Faroe Islands, to deal with the demonstrations which had again broken out over the dismissal of the surgeon at the local hospital. On October 6 villagers of Klaksvig alleged that citizens had been beaten-up by the Danish police. Many councils in the north-eastern Faroes joined Klaksvig in protesting against the sending of the Danish frigate.



THE WORLD'S FIRST GUIDED-MISSILE CRUISER: THE CONVERTED U.S.S. *BOSTON*, WHICH IS TO BE RECOMMISSIONED IN PHILADELPHIA NEXT MONTH.

The United States cruiser *Boston*, the world's first guided-missile cruiser, is to be recommissioned next month. The U.S.S. *Boston* is the first of two heavy cruisers under conversion. Her sister-ship, the *Canberra*, is due to be recommissioned next spring. The *Boston* will be equipped primarily with surface-to-air "Terrier" missiles. The "Terrier" is somewhat similar to the Army's ground-to-air missile "Nike," and has a far greater range and altitude than conventional anti-aircraft weapons.



THE WORLD'S MOST POWERFUL WARSHIP: *SARATOGA*, THE NEW U.S. AIRCRAFT-CARRIER, SEEN DURING THE NAMING AND SYMBOLIC LAUNCHING CEREMONY AT BROOKLYN. On October 8 the new U.S. aircraft carrier *Saratoga* (59,600 tons) was named and symbolically launched, by being floated in her graving-dock, at the New York Naval Shipyard, Brooklyn, by Mrs. Charles Thomas, wife of the Secretary of the Navy. *Saratoga*, sister-ship to the aircraft-carrier *Forrestal*, will have a speed of over 30 knots and will cost £73,900,000.



CLAIMED TO BE THE SMALLEST JET AIRCRAFT IN THE WORLD: THE BRITISH "SK 1" SEEN AFTER MAKING ITS MAIDEN FLIGHT AT WOODLEY, NEAR READING.

A new British jet-propelled light aircraft, the "SK 1," made its maiden flight on October 8. Last week it was flown again by its designer, Mr. Hugh Kendall, chief test pilot of Somers Kendall Aircraft Ltd. The aircraft has a wing-span of 22 ft. 8 ins. and an overall length of 20 ft. 9 ins.



PHOTOGRAPHED ON THE WORLD'S FIRST GUIDED-MISSILE CRUISER: A LAUNCHER FOR THE "TERRIER" MISSILES ON THE CONVERTED U.S. CRUISER *BOSTON*. THERE ARE TWO LAUNCHERS, EACH OF WHICH CAN FIRE TWO "TERRIERS" SIMULTANEOUSLY.



AFTER OPENING A NEW VEHICLE-TESTING CENTRE AT HENDON: MR. BOYD CARPENTER, MINISTER OF TRANSPORT AND CIVIL AVIATION, LOOKING ON DURING A TEST. Mr. Boyd Carpenter (centre of group at end of table) opened the first Government-operated vehicle-testing station at Hendon on October 11. Motor-cars, motor-cycles and commercial vehicles up to 30 cwt. unladen weight can be tested without charge at the station, which will remain open until further notice. The station has the most modern testing equipment.

NOTES FOR THE NOVEL-READER.

BOOKS OF THE DAY.

THE NOVEL OF THE WEEK.

THIS week we are constantly on foreign soil—and moving not only from land to land, but from one type of narrative to another. Of these the least exotic in setting is the most emphatically a work of art. Real life has not much symmetry: whereas “The Capri Letters,” by Mario Soldati (Hamish Hamilton; 12s. 6d.), is entirely based on it.

And so the theme has to be deftly worked out, to avoid woodenness. It begins near the end: one day in Rome, when the narrator runs into his American friend Harry Perkins, and can scarcely believe his eyes. Harry is an art historian, who used to work for U.N.E.S.C.O. in Paris, and lead the life of a diplomat. He had a wife called Jane, not beautiful, but with an air of “nervous intelligent refinement”; and there were two small children. Now it seems the children are in Philadelphia. Jane is not mentioned. And Harry is jobless and demoralised, looks like a tramp, and is living with an Italian woman called Dorotea. A big, strong, classic type, unmistakably a “professional.” And Harry is unmistakably in love with her. Yet there is something queer about it; and about his terror of going home, his abject borrowing, his eagerness to write a film-scenario. . . .

The scenario turns out to be a confession. But not the obvious confession: that Dorotea came into his life and ruined it. The truth is much more frantic than that. Jane was a nurse during the war, and he first met her at a party in Rome—looking “so small, fragile and nervy, so intelligent and suffering” that he was struck to the heart. But not with love: rather with a sad, arid, family tenderness. He began seeing her regularly; until at last—because he always felt so virtuous about Jane—the thought occurred to him that it was his duty to find her attractive. And then, that he might find a perverse kind of attraction in being unattracted. . . . From that time, he was bound to marry her. And only a day or two afterwards, he found her lurching in a back street with an Italian woman of “overwhelming, flashy appearance.” This was the idol, Dorotea. Jane gave an explanation, of sorts; but Harry scarcely noticed it. He was bewitched. Next day, he sneaked back to the idol: and then to the pure, loving, refined comrade: and then back to the idol—and so on, with a sad, sweet interlude at an American university, till the day of the anonymous telephone call. Once more they are in Rome; someone is jeering at them in Italian—and Harry instantly concludes that it is someone from Dorotea. Now she intends to blackmail him. And Jane has such a look. . . . He has just nerved himself to tell all, when Jane sinks at his feet and begs forgiveness. Someone is trying to blackmail her—

And then he learns that his pure, loving, refined comrade has been in exactly the same boat. Only she found her idol six months earlier. And it is not coincidence; it is the fault of their bringing-up. For both of them, because sexual desire is sin, passion requires a shameful object. Jane had to have a wide boy; while Harry is not content with a prostitute—he wants a female Moloch. So his record has a comic flavour of disillusion; Jane’s is a fevered dream; and the whole artefact is both ingenious and subtle.

OTHER FICTION.

“The Flame of the Forest,” by Sudhin N. Ghose (Michael Joseph; 18s.), ranks first for exoticism, and is not a story at all. Neither in substance—for it resumes the free, poetic autobiography of “The Vermilion Boat”—nor in technique, for it is getting ever more desultory. Right off, we find ourselves bang in the middle of a street scene, between the hero, a bazaar musician, and “a tart of a nautch-girl.” Then, after a variety of digressions, we begin the scene; and at the end we don’t know what to make of it. But there is time enough; and perhaps an Indian work ought to be desultory. Scrap by scrap, it emerges that the hero has now graduated; that he has lost his girl; that he is coaching Calcutta students, and hoping for a job as part-time secretary to the Diwan Nishi Kanta. Myna, the supposed nautch-girl, brings him luck; it is through her performances at the Kala Bhairab shrine that he gets work on *Life-in-Technicolor* and finally the job as secretary. But these are not her own views for him. Instead, she beckons him away to be a pilgrim; and events play up to her.

The hero is still pugnacious and proud of it. So there is a good deal of political and other satire mixed with the yarns and legends, conversations and local colour.

“The Valley of the Vines,” by Joy Packer (Eyre and Spottiswoode; 12s. 6d.), is unadulterated romantic storytelling. The Cape wine-farm of Dieu Donné has a Victoria-like *Oummissis* in Grannie Con. To her, the de Valois blood and heritage are the meaning of life. But they have come on evil times. Her only son was killed in North Africa; her granddaughter despises the farm; and Roxane de Valois, who adores it, has no claim on it. She is only “Grannie Con’s war orphan”—the child of a mysterious Frenchwoman shot by the Gestapo. And the estate has ceased to pay its way. And the Levantine Mr. Krifti is prowling round, waiting to seize the house and install a country club among the vineyards.

This is the story of his battle with Grannie Con. And also of Roxane and her search for the past: her love for the English journalist, Hal Fairmead; her heartbreak when he marries a ballerina: her courtship by dear, faithful Thinus, the Dieu Donné manager. . . . Very attractive and well-peopled, with a large-scale finale.

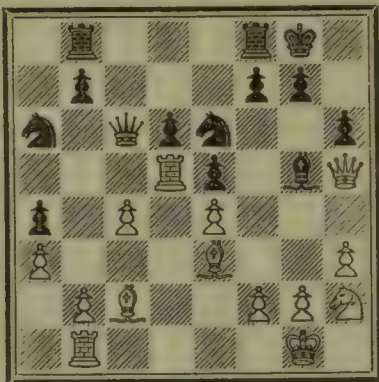
“His Bones Are Coral,” by Victor Canning (Hodder and Stoughton; 7s. 6d.), is, as we expect, a beautiful little work: quite short, but perfect in structure and finish. The narrator, Howard Smith, has just crashed in the desert with a parcel of drugs. He has drifted into a shabby racketeering life since the war, yet he is not quite happy about drugs. But still he takes them out, before firing the plane for the insurance money. His nearest refuge is the little oil port of Suabar; and there he falls in with the girl. Her name is Reta Maraccini; her father is a massive, egocentric old scientist, studying corals on the Hatara reef. The Professor needs an assistant on his launch, and Howard needs money to get back. We can foresee the end—but not the action, nor the terse yet wonderful descriptions of the marine world. Everything is led up to and in keeping.

CHess NOTES.

By BARUCH H. WOOD, M.Sc.

ONE of the leading games in the recent match between the U.S.A. and the U.S.S.R. in Moscow was noteworthy for as pretty a pair of compensating blunders as I have seen for many a year.

V. SMYSLOV, U.S.S.R. (Black).



A. BISGUIER, U.S.A. (White).

In this position, Bisguier went

29. Kt-Kt4?

He undoubtedly saw that this left his queen without a square of retreat, but thought that after

29. P-KKt3

. . . he could save himself by

30. Kt×RPch K-R2

(Black has no fears of a discovered check, with the reply 31. . . P×Q at his disposal.)

31. Q-Kt4 B×Kt

Not 31. . . K×Kt; 32. Q-R4ch! Black's bishop is pinned, so White recovers the piece.

32. Q-R4 P-KKt4

Possibly Bisguier saw as far as here but overlooked this resource for Black. Now he is a piece down, and he really could resign.

33. Q-Kt4 Kt(R3)-B4

34. P-R4 Q-Q2?

Crinkle my corduroys!—but now Smyslov has blundered in turn. Smyslov the mighty; Smyslov the man of granite.

35. Q-B5ch K-Kt1

36. P×P??

Overlooking his heaven-sent chance. After 36. B×Kt, Kt×B; 37. Q×Q, Kt×Q; 38. R×QP he would be attacking two unsupported pieces. One of them he must win. He would finish a pawn to the good in an ending devoid of terrors: a “certain” win in a master game. (Though whether anything is a certain win between masters becomes doubtful on the evidence of this very game!)

Now Smyslov called a halt to the persiflage and wound up the proceedings in peremptory fashion: 36. . . B-Kt2; 37. R(Kt1)-Q1, Q-K2; 38. P-KKt3, R(B1)-Q1; 39. K-Kt2, P-Kt3; 40. R-KR1, Kt-B1; 41. R-R5, Q-K3; 42. R-Q1, Q×P; 43. R(Q1)-KR1, Q×B; 44. Q-R3, Q×KPch; 45. P-B3, Q-B7ch; 46. B-B2, Kt-Kt3; White resigned.

FROM GIBRALTAR TO “A HISTORY OF FIREARMS.”

AS Sir Charles Petrie writes in his introduction to “Gibraltar,” by José Plá (Hollis and Carter; 16s.), “In so far as British public opinion concerns itself at all with the future of Gibraltar there seems to be a belief that the widespread and growing demand in Spain for its return is of recent origin, and that it is in some way connected with the present régime in that country.” Sr. Plá, the author of this interesting and excellently marshalled piece of special pleading, by his origin and his connections disproves that belief. He is a Catalan (and Catalan separatism is still strong and a force potentially hostile to Madrid) and a Liberal, so that as Sir Charles says “if on occasion his narrative vibrates with emotion this is all the more eloquent of Spanish feeling, quite irrespective of party.” Gibraltar had, indeed, been an object of British designs from Cromwell’s days, and Pepys himself under the Restoration drew up a plan for its seizure. The Rock first came into British hands during the war of the Spanish Succession, when Sir George Rooke seized it in July 1704. Britain’s justification for seizing and obtaining the Rock was purely one of strategic necessity. The British forces were only there as the supporters of the Archduke Charles, who was contending for the throne of Spain under the title of Charles III. Rooke, however, on the instructions of his Government, was determined that even if the Archduke should become King of Spain, Gibraltar should not be included in his dominions. It is this initial act of bad faith which, more than any of the subsequent political manoeuvres, has done so much to embitter Spanish feelings towards Britain. The Treaty of Utrecht gave Britain a legal right, as the King of Spain ceded to the crown of Great Britain “la pleine et entière propriété de la Ville et du Château de Gibraltar, avec le Port, les Fortifications et les Ports qui en dépendent.” It is true that there is the curious and ambiguous phrase—“sans aucune Jurisdiction Territoriale”—which appears in the same article—and which causes the dispute over the airstrip. Nevertheless, it is clear that Britain’s legal right to be in Gibraltar is contained both in the Treaty of Utrecht, and far more definitely in the Treaty of Versailles of 1783. In the years since Rooke seized Gibraltar by force and kept it by such dubious means, successive British and Spanish Governments have entered into negotiations for the return of the Rock to Spain. As Sr. Plá points out, on at least one occasion these attempts came very close to success. Sr. Plá’s book is something more than an interesting and eloquent statement of the Spanish case. It shows an admirable insight into the characters of the two nations. Gibraltar is the only stumbling-block in the way of Anglo-Spanish friendship, but, as Sr. Plá’s book shows, we should be unwise not to recognise the intensity of Spanish feelings. Sir Charles Petrie sensibly remarks: “The British right to the place would appear to be unassailable on historical and legal grounds, but is it either wise or polite to continue to insist on this right?”, and points out that in an age where we have seen the Socialists evacuate India, Pakistan and Burma, and the Conservatives the Sudan and the Suez Canal Zone, it is at least worth considering whether a hundred-year lease of the Rock (which the Spaniards would willingly give) would not be a more practical solution than insistence on the letter of sovereignty?

The question of Gibraltar is raised again in Mr. S. F. A. Coles’s “Franco of Spain” (Spearman; 21s.). This is, I believe, the first full-length biography of the Caudillo to appear in English, and Mr. Coles, who has known his Spain well for over twenty years, is well qualified to write it. He had opportunities of studying this remarkable man (whatever one’s politics) at close quarters. He traces his life story to his present position as the astute head of a State which is more powerful than it has been for 150 years, and as one who has been continuously in power for a longer period than any other statesman in Europe except for Dr. Salazar of Portugal. One of the impalpable but very real difficulties in reknitting Anglo-Spanish friendship is the miasma of suspicion towards the present régime in Spain created by Left-wing propaganda during the Civil War. It has, to some extent, been mitigated by the hundreds of thousands of British tourists who have visited Spain in the last five years, but the results of the one-sided outpouring of the most mendacious propaganda to which the people of this country have ever been submitted will take some time yet to disappear. In the meanwhile, Mr. Coles’s book can do nothing but good in the creation of a better understanding between nations which used to be old friends and could and should be again.

When the Germans invaded Denmark in 1940, at first there was comparatively little disturbance in the way of life of the ordinary Dane. As time went on, however, the anger of Hitler at the failure of these palpable Nordics to co-operate fully in the establishment of an Aryan “civilisation” led to sterner measures, until, as in Vichy France, the full rigours of Gestapo rule were introduced. Until that time—in 1943—the comparatively small numbers of Jews had been virtually unmolested in Denmark. They were then threatened with the same cruelties, ending in extermination, which were already overtaking the Jews elsewhere in Europe. On the night of October 1 and 2, 1943, in the middle of the Jewish New Year, and with a misplaced insight into such orthodox Jewish customs as that which forbids the believer to use any means of communication, the Gestapo launched its swoop on the Jews of Denmark. The survivors, some six or seven thousand of them, tried to get to Sweden and safety. In this they were aided by Hr. Aage Bertelsen, the author of “October 43” (Museum; 12s. 6d.), a Danish Christian theologian. His book is as exciting as it is a heartening story of man’s humanity to man.

An interesting and technical description of the opposite is “A History of Firearms,” by W. Y. Carman (Routledge and Kegan Paul; 16s.). This covers the period up to 1914—the author, I imagine, wisely having decided not to tackle in this volume the immense extension of man’s scientific and devilish ingenuity since. The general reader will find, on putting it down, that once more there is very little new under the sun, and will not be surprised to find that there were, for example, quite effective machine-guns in the fifteenth, seventeenth and eighteenth centuries.

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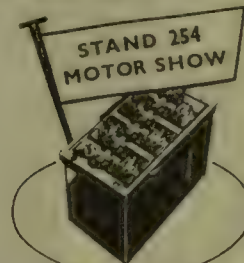


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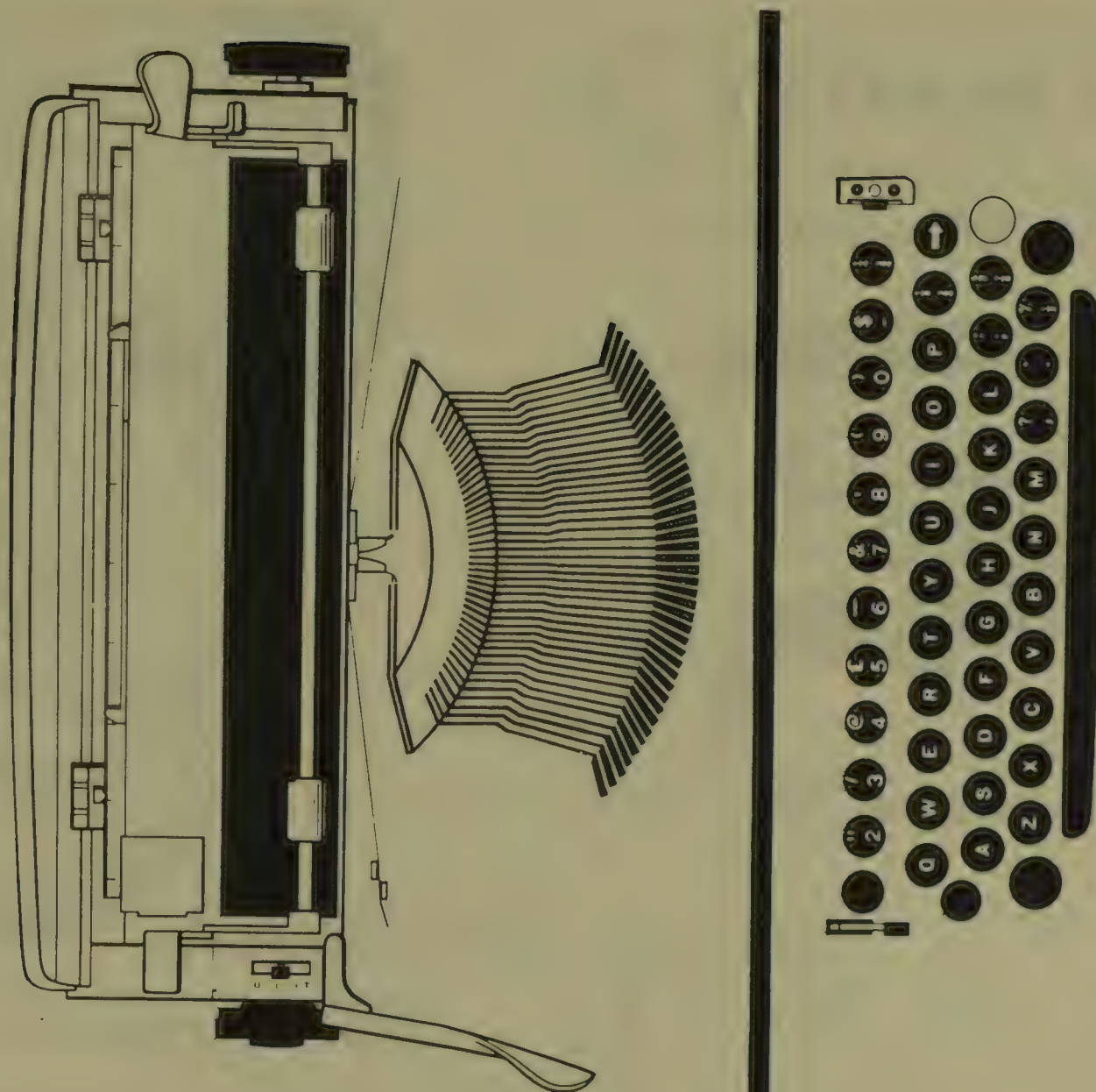
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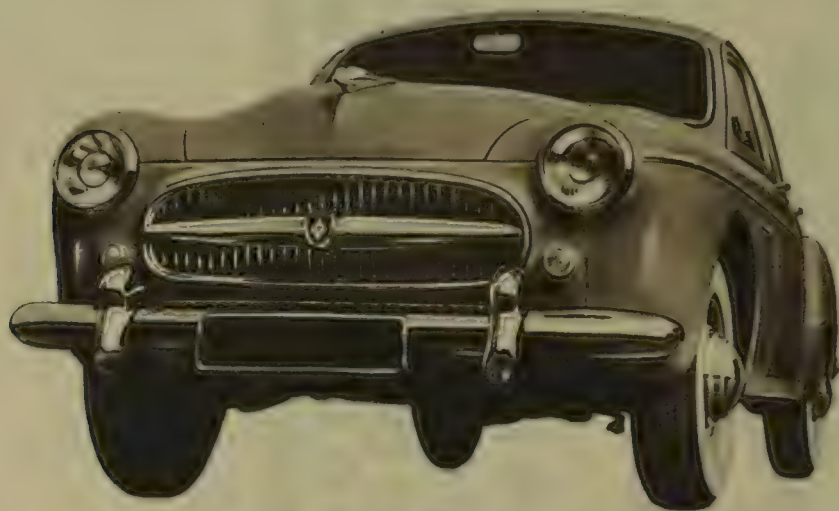
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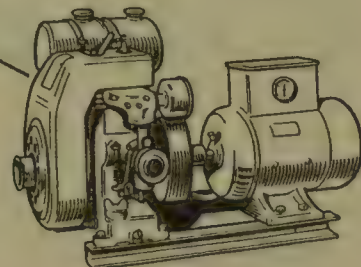
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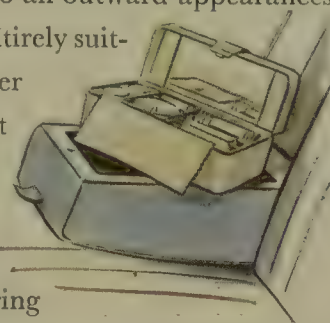


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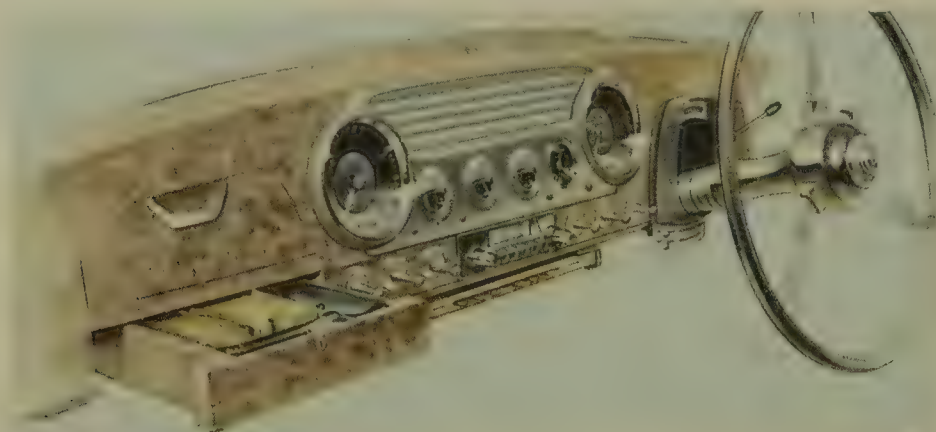


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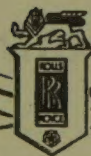
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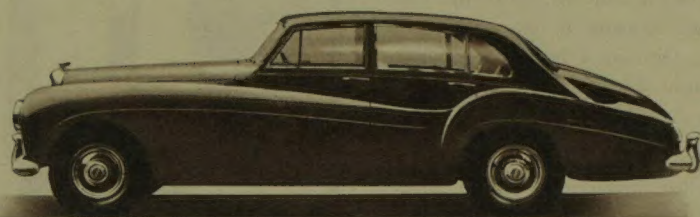


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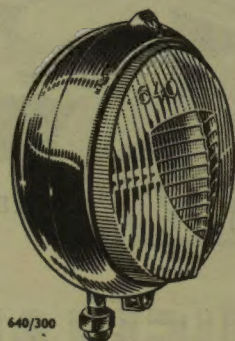
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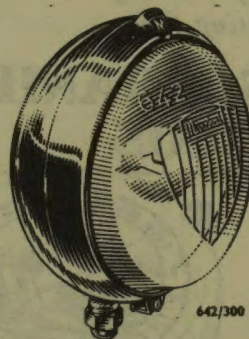
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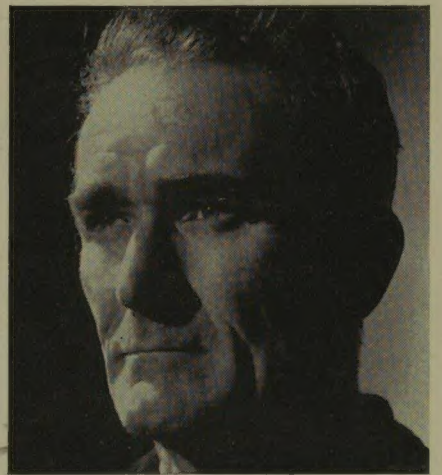
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On the few occasions when I have to do a reline job for him, Mr. Jones always looks for

the Ferodo Label on the steering wheel. And I make sure it's there! For my long experience in my trade has taught me that Ferodo Anti-Fade Brake Linings are safe, dependable, long and hard wearing. I know their background of careful research and testing—and I've seen them proved on the race track!

That's why I fit them on all my customers' cars . . . and my own, too!"



At the Motor Show see
Ferodo First
at Stand No. 298

FERODO
ANTI-FADE Brake Linings
on most cars at the Motor Show

FERODO LIMITED · CHAPEL-EN-LE-FRITH

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